

FAIRMING
OF THE
SHREW



SHAKESPEARE

822.33

Q3ac

1883
The
of the

William

Taming

43224



Ada Rehan as Katherine.

The Academy Classics

SHAKESPEARE'S
TAMING OF THE SHREW

EDITED BY

ESSIE CHAMBERLAIN

ENGLISH DEPARTMENT, OAK PARK AND RIVER

FOREST TOWNSHIP HIGH SCHOOL

OAK PARK, ILLINOIS



LIBRARY
GRANT TEACHERS COLLEGE
WAYNE, NEBRASKA

1943

ALLYN AND BACON

BOSTON
ATLANTA

NEW YORK
SAN FRANCISCO

CHICAGO
DALLAS

COPYRIGHT, 1926
BY ALLYN AND BACON

LIBRARY
STATE TEACHERS COLLEGE
WAYNE, NEBRASKA

Norwood Press
J. S. Cushing Co. — Berwick & Smith Co.
Norwood, Mass., U.S.A.

13

PREFACE

The Taming of the Shrew appeals strongly to pupils of Junior High School age, because the action is vigorous and the theme easily comprehended. This edition has been prepared with a view to making the reading of Shakespeare a pleasant experience for very young readers. For this reason, difficult words are explained in footnotes. The questions and suggestions for class activity call for a consideration of the larger aspects of plot and character rather than for detailed analysis. The appendix, with its biographical essay and description of the Elizabethan stage, attempts to prepare the reader for an intelligent approach to other plays by Shakespeare.

E. C.

CONTENTS

THE TAMING OF THE SHREW

	PAGE
Induction	3
Act First	17
Act Second	42
Act Third	64
Act Fourth	85
Act Fifth	121

49-56

APPENDIX

Shakespeare, the Man	139
The Play and the Principal Characters	148
Verse and Prose	158
Vocabulary	162
Shakespeare's Plays	165
Shakespeare's Theater	166
Acting the Play	173
Books of Interest in the Study of Shakespeare	186
Passages Worth Memorizing	187
Some Passages that Suggest Illustrations	193
Topics for Oral and Written Composition	194
Questions	199

ILLUSTRATIONS

Ada Rehan as Katherine	<i>Frontispiece</i>
	PAGE
"What raiment will your honor wear to-day?"	10
"Fair Padua, nursery of arts"	16
"Gentlemen, content ye; I am resolved"	22
"I saw sweet beauty in her face"	25
"He tells you flatly what his mind is"	34
"And through the instrument my pate made way"	49
"Nay, Kate; you scape not so"	53
"Thou canst not frown, thou canst not look askance"	55
"For I am he am born to tame you, Kate"	56
"'T is age that nourisheth"	60
"Fiddler, forbear!"	64
"I am Lucentio, disguised thus to get your love"	67
"Such a mad marriage never was before"	77
"Hark, hark! I hear the minstrels play"	78
"But for my bonny Kate, she must with me"	80
"I will be master of what is mine own"	81
"Draw forth thy weapon, we are beset with thieves"	82
"Fear not, sweet wench,	
I'll buckler thee against a million"	84
"Who is that calls so coldly?"	87
"How he beat me because her horse stumbled"	90
"'T is burnt; and so is all the meat"	94
"What, master, read you?"	98
"What masquing stuff is here? What 's this? a sleeve?"	107
"I am content to have him match'd"	114
"Is Signior Lucentio within, sir?"	122
"At last, though long, our jarring notes agree"	128

Illustrations

	PAGE
"See where she comes and brings your froward wives" . . .	134
William Shakespeare (From the folio of 1623) . . .	138
Anne Hathaway's cottage at Shottery . . .	140
Shakespeare's house at Stratford-on-Avon . . .	142
Shakespeare performing before Queen Elizabeth and her court	146
Holy Trinity Parish Church at Stratford-on-Avon . . .	147
Inscription on Shakespeare's tomb . . .	148
Bill of play of the John Drew-Ada Rehan production . . .	156
The Globe Theater . . .	169
Interior of an Elizabethan theater . . .	170
"Minion, thou liest." — Act II, Scene 1 . . .	174
"'Simois,' I am Lucentio; 'Hic est,' son unto Vincentio." — Act III, Scene 1 . . .	177
"Where be these knaves?" — Act IV, Scene 1 . . .	181
"What's this? a sleeve?" — Act IV, Scene 3 . . .	183
"Nay, then you lie; it is the blessed sun." — Act IV, Scene 5	184
"Thy husband is thy lord, thy life, thy keeper." — Act V, Scene 2 . . .	185

THE TAMING OF THE SHREW

DRAMATIS PERSONÆ

A Lord

CHRISTOPHER SLY, a tinker

Hostess, Page, Players, Huntsmen, and Servants

Persons in the Induction.

BAPTISTA, a rich gentleman of Padua.

VINCENTIO, an old gentleman of Pisa.

LUCENTIO, son to Vincentio, in love with Bianca.

PETRUCHIO, a gentleman of Verona, a suitor to Katherina.

GREMIO,

HORTENSIO, } suitors to Bianca.

TRANIO,

BIONDELLO, } servants to Lucentio.

GRUMIO,

CURTIS, } servants to Petruchio.

A Pedant.

KATHERINA, the shrew, } daughters to Baptista.
 BIANCA, }

BIANCA,

Widow.

Tailor, Haberdasher, and Servants attending on Baptista and Petru-
chio. *Marched out - 14 persons*

SCENE: *Padua, and Petruchio's country-house.*

PRONUNCIATION OF IMPORTANT NAMES

Baptista, bap-tis'ta.

Vincentio, vin-sen'shi-ō.

Lucentio, lū-sen'shi-ō.

Petruchio, pē-trū'chi-ō.

Gremio, grî'mi-ō.

Hortensio, hōr-ten'shi-ō.

Tranio, trā'ni-ō.

Biondello, bî''en-del'ō.

Grumio, grū'mi-ō.

Katherina, kath''a-rî'na.

Katherine, kath'a-rin.

Bianca, bi-an'ca.

THE TAMING OF THE SHREW

INDUCTION

SCENE I. *Before an Alehouse on a Heath*

Enter Hostess and SLY.

Sly. I'll pheeze you, in faith.

Hostess. A pair of stocks, you rogue!

Sly. Y'are a baggage; the Slys are no rogues. Look in the chronicles; we came in with Richard Conqueror. Therefore paucas pallabris; let the world slide. Sessa! 5

Hostess. You will not pay for the glasses you have burst?

Sly. No, not a denier. Go by, Jeronimy; go to thy cold bed and warm thee.

Hostess. I know my remedy; I must go fetch the third-borough. [Exit.

LINE 1. **pheeze**: to beat, to drive, or to annoy. 2. **stocks**: a frame with holes for confining the feet, or the feet and hands, of offenders. 4. **Richard Conqueror**: to whom does Sly refer? 5. **paucas pallabris**: few words. **Sessa**: "Probably a cry used by way of exhorting to swift running." *Schmidt*. 7. **burst**: broken. 8. **denier**: a coin of very small value; the twelfth part of a French *sou*. **Jeronimy**: Sly means Hieronimo, a character in Kyd's *Spanish Tragedy*. 8. **go to thy cold bed and warm thee**: a proverbial expression meaning, "you are cold, go to bed and warm thee." 11. **third-borough**: a kind of constable.

Sly. Third, or fourth, or fifth borough, I'll answer him by law. I'll not budge an inch, boy; let him come, and kindly. *[Falls asleep.]*

Horns winded. Enter a Lord from hunting, with his train.

Lord. Huntsman, I charge thee, tender well my hounds —

Brach Merriman, the poor cur, is emboss'd — 5

And couple Clowder with the deep-mouth'd brach.

Saw'st thou not, boy, how Silver made it good

At the hedge-corner, in the coldest fault?

I would not lose the dog for twenty pound.

1 *Hunter.* Why, Belman is as good as he, my lord;

He cried upon it at the merest loss 11

And twice to-day pick'd out the dullest scent.

Trust me, I take him for the better dog.

Lord. Thou art a fool; if Echo were as fleet,

I would esteem him worth a dozen such. 15

But sup them well and look unto them all;

To-morrow I intend to hunt again.

1 *Hunter.* I will, my lord.

Lord. What's here? one dead, or drunk? See, doth he breathe?

LINE 5. **Brach**: a female hound, or a particular kind of scenting-dog. **emboss'd**: a hunter's term, used of an animal foaming at the mouth in consequence of hard hunting. 6. **deep-mouth'd**: loud and sonorous. 8. **coldest fault**: when the scent is coldest, when the dogs are most in fault. 11. **He cried upon it at the merest loss**: he sounded the cry when the scent seemed utterly lost.

2 *Hunter*. He breathes, my lord. Were he not warm'd
with ale,

This were a bed but cold to sleep so soundly.

Lord. O monstrous beast! how like a swine he lies!
Grim death, how foul and loathsome is thine image! —

Sirs, I will practice on this drunken man. 5

What think you, if he were convey'd to bed,

Wrapp'd in sweet clothes, rings put upon his fingers,

A most delicious banquet by his bed,

And brave attendants near him when he wakes,

Would not the beggar then forget himself? 10

1 *Hunter*. Believe me, lord, I think he cannot choose.

2 *Hunter*. It would seem strange unto him when he
wak'd.

Lord. Even as a flattering dream or worthless fancy.

Then take him up and manage well the jest.

Carry him gently to my fairest chamber, 15

And hang it round with all my merry pictures;

Balm his foul head in warm distilled waters,

And burn sweet wood to make the lodging sweet;

Procure me music ready when he wakes,

To make a dulcet and a heavenly sound; 20

And if he chance to speak, be ready straight

And with a low submissive reverence

Say 'What is it your honor will command?'

Let one attend him with a silver basin

Full of rose-water and bestrew'd with flowers; 25

Another bear the ewer, the third a towel,

LINE 5. *practice*: play a trick. 9. *brave*: handsomely dressed.

11. *cannot choose*: cannot avoid forgetting. 17. *Balm*: bathe.

20. *dulcet*: sweet, musical. 26. *ewer*: a wide-mouthed pitcher.

And say 'Will 't please your lordship cool your hands?'
 Some one be ready with a costly suit
 And ask him what apparel he will wear ;
 Another tell him of his hounds and horse,
 And that his lady mourns at his disease. 5
 Persuade him that he hath been lunatic ;
 And when he says he is, say that he dreams,
 For he is nothing but a mighty lord.
 This do and do it kindly, gentle sirs ;
 It will be pastime passing excellent, 10
 If it be husbanded with modesty.

I *Hunter*. My lord, I warrant you we will play our part
 As he shall think by our true diligence
 He is no less than what we say he is.

Lord. Take him up gently and to bed with him ; 15
 And each one to his office when he wakes. —

[*Some bear out Sly. A trumpet sounds.*
Sirrah, go see what trumpet 't is that sounds.
[Exit Servingman.

Belike, some noble gentleman that means,
 Travelling some journey, to repose him here. —

Re-enter Servingman.

How now ! who is it? 20

Servingman. An 't please your honor, players
 That offer service to your lordship.

Lord. Bid them come near. —

LINE 9. *kindly* : naturally. 11. *husbanded with modesty* :
 managed successfully. 13. *As* : so that ; an unusual use of this
 word. 18. *Belike* : it is likely ; perhaps. Companies of actors
 announced their arrival by a flourish of trumpets.

Enter Players.

Now, fellows, you are welcome.

Players. We thank your honor.

Lord. Do you intend to stay with me to-night?

A Player. So please your lordship to accept our duty.

Lord. With all my heart. — This fellow I remember,
Since once he play'd a farmer's eldest son. 5

'T was where you woo'd the gentlewoman so well;
I have forgot your name, but, sure, that part
Was aptly fitted and naturally perform'd.

A Player. I think 't was Soto that your honor
means.

Lord. 'T is very true. — Thou didst it excellent. 10
Well, you are come to me in happy time;
The rather for I have some sport in hand
Wherein your cunning can assist me much.
There is a lord will hear you play to-night;
But I am doubtful of your modesties, 15
Lest over-eyeing of his odd behavior —
For yet his honor never heard a play —
You break into some merry passion
And so offend him, for I tell you, sirs,
If you should smile he grows impatient. 20

LINE 5. **Since**: when; used with this meaning only after verbs of remembering. 9. **Soto**: a character in *Women Pleased*, a play written by Beaumont and Fletcher; or *Sincklo*, the name of an actor in Shakespeare's company. 10. **excellent**: often used by Shakespeare as an adverb. 12. **The rather for**: the more that. 13. **cunning**: skill. 15. **modesties**: moderation; the lord fears that the actors will overdo. 16. **over-eyeing**: observing, noticing. 18. **merry passion**: fit of merriment.

A Player. Fear not, my lord ; we can contain ourselves,
Were he the veriest antic in the world.

Lord. Go, sirrah, take them to the buttery,
And give them friendly welcome every one ;
Let them want nothing that my house affords. 5

[Exit one with the Players.]

Sirrah, go you to Barthol'mew my page,
And see him dress'd in all suits like a lady ;
That done, conduct him to the drunkard's chamber,
And call him madam, do him obeisance.
Tell him from me, as he will win my love, 10
He bear himself with honorable action,
Such as he hath observ'd in noble ladies
Unto their lords, by them accomplished.
Such duty to the drunkard let him do
With soft low tongue and lowly courtesy, 15
And say 'What is 't your honor will command,
Wherein your lady and your humble wife
May show her duty and make known her love?'
And then with kind embracements, tempting kisses,
And with declining head into his bosom, 20
Bid him shed tears, as being overjoy'd
To see her noble lord restor'd to health,
Who for this seven years hath esteemed him
No better than a poor and loathsome beggar ;

LINE 2. *antic* : fool, buffoon. 3. *buttery* : pantry. 7. *suits* : points. 9. *obeisance* : on what syllable should the accent fall? 11. *bear* : conduct. 15. *soft low tongue* : where else have Shakespeare and other writers praised this quality in woman's voice? 19. *embracements* : Shakespeare used this form of the word more frequently than *embrace*.

And if the boy have not a woman's gift
 To rain a shower of commanded tears,
 An onion will do well for such a shift,
 Which in a napkin being close convey'd
 Shall in despite enforce a watery eye. 5
 See this dispatch'd with all the haste thou canst;
 Anon I'll give thee more instructions. [*Exit a Servingman.*
 I know the boy will well usurp the grace,
 Voice, gait, and action of a gentlewoman.
 I long to hear him call the drunkard husband, 10
 And how my men will stay themselves from laughter
 When they do homage to this simple peasant.
 I'll in to counsel them; haply my presence
 May well abate the over-merry spleen 14
 Which otherwise would grow into extremes. [*Exeunt.*

SCENE II. *A Bedchamber in the Lord's House*

Enter aloft SLY, with Attendants; some with apparel, others
 with basin and ewer and other appurtenances; and Lord.

Sly. For God's sake, a pot of small ale.

1. Servant. Will 't please your lordship drink a cup of
 sack?

LINE 3. **onion**: Shakespeare humorously suggests the relation
 between onions and tears in several other plays. 4. **napkin**:
 handkerchief. **close**: secretly. 7. **instructions**: the meter of
 this line demands what pronunciation of this word? 11. **stay**:
 restrain. STAGE DIRECTIONS. *Enter aloft*: in the balcony at the
 back of old English stages, when a play within a play was
 presented, spectators sat in this balcony, while the actors per-
 formed at the front of the stage. 16. **small**: weak or thin.
 17. **sack**: white wines of Spain.

2 *Servant.* Will 't please your honor taste of these
conserves?

3 *Servant.* What raiment will your honor wear to-
day?



“What raiment will your honor wear to-day?”

Sly. I am Christophero Sly; call not me honor nor lordship. I ne'er drank sack in my life; and if you give me any conserves, give me conserves of beef. Ne'er 5 ask me what raiment I 'll wear, for I have no more doublets than backs, no more stockings than legs, nor no more shoes than feet; nay, sometime more feet than shoes, or such shoes as my toes look through the over-leather.

10

LINE 1. **conserves**: sweetmeats made of fruits

Lord. Heaven cease this idle humor in your honor!
 O, that a mighty man of such descent,
 Of such possessions and so high esteem,
 Should be infused with so foul a spirit! 4

Sly. What, would you make me mad? Am not I
 Christopher Sly, old Sly's son of Burton-heath, by birth
 a pedler, by education a cardmaker, by transmutation
 a bearherd, and now by present profession a tinker?
 Ask Marian Hacket, the fat alewife of Wincot, if she know
 me not; if she say I am not fourteen pence on the score
 for sheer ale, score me up for the lyingest knave in Christen-
 dom. What! I am not bestraught; here 's — 12

1 *Servant.* O, this it is that makes your lady mourn!

2 *Servant.* O, this is it that makes your servants droop!

Lord. Hence comes it that your kindred shuns your
 house, 15

As beaten hence by your strange lunacy.
 O noble lord, bethink thee of thy birth,
 Call home thy ancient thoughts from banishment,
 And banish hence these abject lowly dreams.
 Look how thy servants do attend on thee, 20
 Each in his office ready at thy beck.
 Wilt thou have music? hark! Apollo plays, [*Music.*
 And twenty caged nightingales do sing.

LINE 1. *idle*: absurd, foolish. 6. *Burton-heath*: Barton-on-the-Heath, a Warwickshire village. Shakespeare's aunt, Edward Lambert's wife, lived here. 8. *bearherd*: one who leads about a tame bear. 9. *Wincot*: three villages in Warwickshire boasted this name. Shakespeare's mother, the youngest daughter of Robert Arden, lived in Wincot, three miles north of Stratford, and inherited a house and lands in the village. 11. *sheer*: unmixed. 12. *bestraught*: distracted.

Say thou wilt walk, we will bestrew the ground ;
 Or wilt thou ride? thy horses shall be trapp'd,
 Their harness studded all with gold and pearl.
 Dost thou love hawking? thou hast hawks will soar
 Above the morning lark ; or wilt thou hunt? 5
 Thy hounds shall make the welkin answer them,
 And fetch shrill echoes from the hollow earth.

1 *Servant.* Say thou wilt course, thy greyhounds are as
 swift

As breathed stags, ay, fleeter than the roe.

2 *Servant.* Dost thou love pictures? we will fetch thee
 straight 10

Adonis painted by a running brook,
 And Cytherea all in sedges hid,
 Which seem to move and wanton with her breath,
 Even as the waving sedges play with wind.

Lord. We'll show thee Io as she was a maid, 15
 And how she was beguiled and surpris'd,
 As lively painted as the deed was done.

3 *Servant.* Or Daphne roaming through a thorny
 wood,
 Scratching her legs that one shall swear she bleeds ;
 And at that sight shall sad Apollo weep, 20
 So workmanly the blood and tears are drawn.

Lord. Thou art a lord and nothing but a lord ;

LINE 9. *breathed*: untired, in full display of strength.
roe: a small deer. 11. *Adonis*: a beautiful youth loved by
Venus. 12. *Cytherea*: *Venus*. 13. *wanton*: to play.
 15. *Io*: a maid beloved by *Jupiter*. 16. *beguiled and surpris'd*:
 by *Jupiter* under the form of a cloud. Shakespeare's only
 reference to *Io*. 18. *Daphne*: the nymph loved by *Apollo*.
 20. *Apollo*: the god of the sun.

Thou hast a lady far more beautiful
Than any woman in this waning age.

1 *Servant.* And till the tears that she hath shed for
thee

Like envious floods o'errun her lovely face,
She was the fairest creature in the world; 5
And yet she is inferior to none.

Sly. Am I a lord? - and have I such a lady?
Or do I dream? or have I dream'd till now?
I do not sleep: I see, I hear, I speak;
I smell sweet savors and I feel soft things. 10
Upon my life, I am a lord indeed,
And not a tinker nor Christophero Sly.
Well, bring our lady hither to our sight;
And once again, a pot o' the smallest ale.

2 *Servant.* Will 't please your mightiness to wash your
hands? 15

O, how we joy to see your wit restor'd!
O, that once more you knew but what you are!
These fifteen years you have been in a dream,
Or when you wak'd, so wak'd as if you slept.

Sly. These fifteen years! by my fay, a goodly nap. 20
But did I never speak of all that time?

1 *Servant.* O, yes, my lord, but very idle words;
For though you lay here in this goodly chamber,
Yet would you say ye were beaten out of door,
And rail upon the hostess of the house, 25
And say you would present her at the leet,

LINE 14. *smallest*: weakest. 20. *fay*: faith. 26. *leet*:
"Court-leet, or manor court, where those accused of using false
weights and measures were tried." *Rolfe*.

The Taming of the Shrew

Induction, Scene 2

Because she brought stone jugs and no seal'd quarts.
Sometimes you would call out for Cicely Hacket.

Sly. Ay, the woman's maid of the house.

3 *Servant.* Why, sir, you know no house nor no such
maid,

Nor no such men as you have reckon'd up, 5
As Stephen Sly, and old John Naps of Greece,
And Peter Turph, and Henry Pimpernell,
And twenty more such names and men as these,
Which never were nor no man ever saw.

Sly. Now Lord be thanked for my good amends! 10

All. Amen.

Sly. I thank thee; thou shalt not lose by it.

Enter the Page as a lady, with Attendants.

Page. How fares my noble lord?

Sly. Marry, I fare well; for here is cheer enough.
Where is my wife? 15

Page. Here, noble lord; what is thy will with her?

Sly. Are you my wife and will not call me husband?
My men should call me lord; I am your goodman.

Page. My husband and my lord, my lord and hus-
band.

I am your wife in all obedience. 20

Sly. I know it well. What must I call her?

Lord. Madam.

Sly. Al'ce madam, or Joan madam?

Lord. Madam, and nothing else; so lords call ladies.

LINE 1. seal'd quarts "are quart-pots duly sealed or stamped
as being of legal size." *Rolfe.* 12. I thank thee: what have
the servants brought Sly? 23. Al'ce: Alice.

Sly. Madam wife, they say that I have dream'd
And slept above some fifteen year or more.

Enter a Messenger.

Messenger. Your honor's players, hearing your amend-
ment,
Are come to play a pleasant comedy;
For so your doctors hold it very meet, 5
Seeing too much sadness hath congeal'd your blood,
And melancholy is the nurse of frenzy.
Therefore they thought it good you hear a play
And frame your mind to mirth and merriment,
Which bars a thousand harms and lengthens life. 10

Sly. Marry, I will, let them play it. Is not a com-
onty a Christmas gambold or a tumbling-trick?

Page. No, my good lord; it is more pleasing stuff.

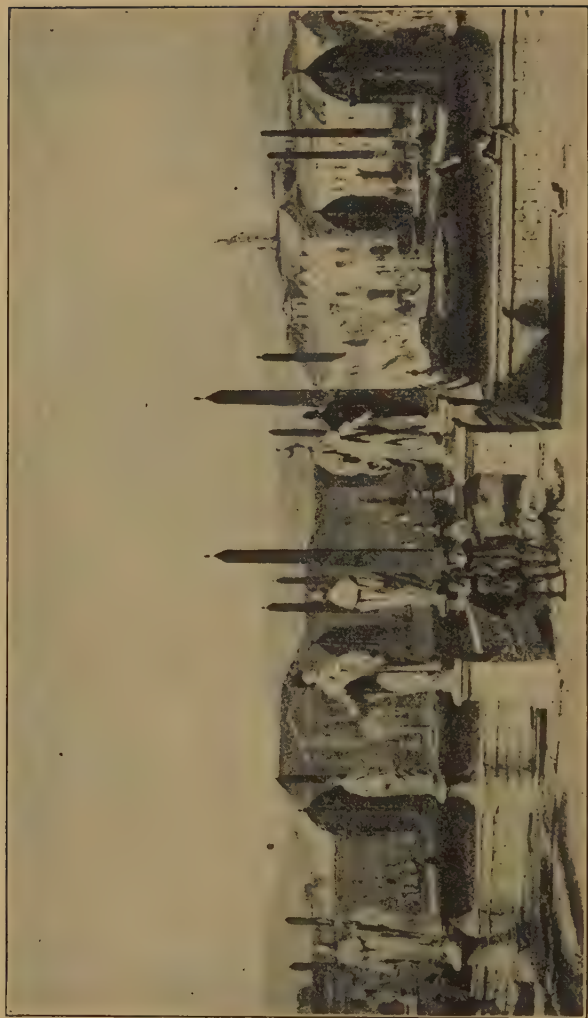
Sly. What, household stuff?

Page. It is a kind of history. 15

Sly. Well, we'll see 't — Come, madam wife, sit by
my side and let the world slip; we shall ne'er be younger.

[Flourish.]

LINE 2. **fifteen year**: why does Sly say fifteen years, when the lord gave directions that Sly was to be told that *seven* years was the period of his illness? 11. **comonty**: Sly's blunder for comedy.



"Fair Padua, nursery of arts."

ACT FIRST

SCENE I. *Padua. A Public Place**Enter* LUCENTIO *and his man* TRANIO.

Lucentio. Tranio, since for the great desire I had
 To see fair Padua, nursery of arts,
 I am arriv'd for fruitful Lombardy,
 The pleasant garden of great Italy,
 And by my father's love and leave am arm'd 5
 With his good will and thy good company,
 My trusty servant, well approv'd in all,
 Here let us breathe and haply institute
 A course of learning and ingenious studies.
 Pisa, renowned for grave citizens, 10
 Gave me my being and my father first,
 A merchant of great traffic through the world,
 Vincentio, come of the Bentivolii.
 Vincentio's son, brought up in Florence,
 It shall become to serve all hopes conceiv'd, 15
 To deck his fortune with his virtuous deeds;
 And therefore, Tranio, for the time I study,
 Virtue and that part of philosophy

LINE 2. **Padua:** "The University of Padua was founded by Frederick Barbarossa, early in the thirteenth century, and was, for several hundred years, a favorite resort of learned men. Petrarch, Galileo, and Christopher Columbus studied there. The number of students was once (we believe in Shakespeare's day) eighteen thousand." *Knight.* 5. **leave:** permission. 9. **ingenious:** intellectual. 10. **Pisa, renowned,** etc.: critics feel that Shakespeare has written this scene with the sympathy of a native Italian. 15. **to serve:** to fulfil.

Will I apply that treats of happiness
 By virtue specially to be achiev'd.
 Tell me thy mind; for I have Pisa left
 And am to Padua come, as he that leaves
 A shallow plash to plunge him in the deep, 5
 And with satiety seeks to quench his thirst.

Tranio. Me perdonato, gentle master mine,
 I am in all affected as yourself,
 Glad that you thus continue your resolve
 To suck the sweets of sweet philosophy. 10
 Only, good master, while we do admire
 This virtue and this moral discipline,
 Let's be no stoics nor no stocks, I pray,
 Or so devote to Aristotle's checks
 As Ovid be an outcast quite abjur'd. 15
 Balk logic with acquaintance that you have,
 And practice rhetoric in your common talk;
 Music and poesy use to quicken you;
 The mathematics and the metaphysics,
 Fall to them as you find your stomach serves you. 20
 No profit grows where is no pleasure ta'en;
 In brief, sir, study what you most affect.

Lucentio. Gramercies, Tranio, well dost thou advise.
 If, Biondello, thou wert come ashore,

LINE 1. **apply**: study diligently. 5. **plash**: pool. 6. **satiety**: surfeit; more than enough. 7. **Me perdonato**: me being pardoned. 8. **affected**: disposed. 13. **stocks**: a post; the symbol of a senseless person. 14. **checks**: rigid rules. 15. **As**: that. **Ovid**: Latin poet. 16. **Balk**: argue or dispute. 19. **mathematics**: do you agree with Tranio here? What studies would you add to this group? 20. **stomach**: desire. 22. **affect**: like or enjoy. 23. **Gramercies**: great thanks.

We could at once put us in readiness,
 And take a lodging fit to entertain
 Such friends as time in Padua shall beget.
 But stay awhile; what company is this?

Tranio. Master, some show to welcome us to town. 5

Enter BAPTISTA, KATHERINA, BIANCA, GREMIO, *and* HORTENSIO. LUCENTIO *and* TRANIO *stand by.*

Baptista. Gentlemen, importune me no farther,
 For how I firmly am resolv'd you know
 That is, not to bestow my youngest daughter
 Before I have a husband for the elder.
 If either of you both love Katherina, 10
 Because I know you well and love you well,
 Leave shall you have to court her at your pleasure.

Gremio. [*Aside*] To cart her rather; she's too rough
 for me. —

There, there, Hortensio, will you any wife?

Katherina. I pray you, sir, is it your will 15
 To make a stale of me amongst these mates?

Hortensio. Mates, maid! how mean you that? no
 mates for you,

Unless you were of gentler, milder mould.

Katherina. I' faith, sir, you shall never need to fear.
 I wis it is not half way to her heart; 20

LINE 6. **importune**: accent on the second syllable. 8. **youngest**: the superlative degree was sometimes used by Shakespeare when comparison was made between two objects. 13. **cart**: a play upon the word *court*. "Carting was a punishment akin to the ducking-stool, and consisted in driving the offender around town in a cart." *White*. 16. **stale**: a laughing stock. 20. **half way to her heart**: "She is not one that meets her lovers half way."

The Taming of the Shrew

Act I, Scene 1

But if it were, doubt not her care should be
To comb your noddle with a three-legg'd stool,
And paint your face and use you like a fool.

Hortensio. From all such devils, good Lord deliver
us!

Gremio. And me too, good Lord! 5

Tranio. Hush, master! here's some good pastime
toward;

That wench is stark mad or wonderful froward.

Lucentio. But in the other's silence do I see
Maid's mild behavior and sobriety.

Peace, Tranio! 10

Tranio. Well said, master; mum! and gaze your fill.

Baptista. Gentlemen, that I may soon make good
What I have said, Bianca, get you in;
And let it not displease thee, good Bianca,
For I will love thee ne'er the less, my girl. 15

Katherina. A pretty peat! it is best
Put finger in the eye, — an she knew why.

Bianca. Sister, content you in my discontent. —
Sir, to your pleasure humbly I subscribe;
My books and instruments shall be my company, 20
On them to look and practice by myself.

Lucentio. Hark, Tranio! thou mayst hear Minerva
speak.

LINE 3. fool: the professional jester. 6. toward: at hand, coming. 16. peat: pet. 17. Put finger in the eye: cry in a childish manner. an: if. 18. Sister, content you, etc.: does Bianca imply that Katherina will take pleasure in her being sent to her room? Do you blame Katherina for resenting this speech? 22. Minerva: goddess of wisdom.

Hortensio. Signior Baptista, will you be so strange?
 Sorry am I that our good will effects
 Bianca's grief.

Gremio. Why will you mew her up,
 Signior Baptista, for this fiend of hell,
 And make her bear the penance of her tongue? 5

Baptista. Gentlemen, content ye; I am resolv'd. —
 Go in, Bianca. — [Exit Bianca.

And for I know she taketh most delight
 In music, instruments, and poetry,
 Schoolmasters will I keep within my house, 10
 Fit to instruct her youth. If you, Hortensio, —
 Or, Signior Gremio, you, — know any such,
 Prefer them hither; for to cunning men
 I will be very kind, and liberal
 To mine own children in good bringing up: 15
 And so farewell. — Katherina, you may stay;
 For I have more to commune with Bianca. [Exit.

Katherina. Why, and I trust I may go too, may I
 not? What, shall I be appointed hours; as though,
 belike, I knew not what to take, and what to leave, ha?
 [Exit.

Gremio. You may go to the devil's dam; your gifts
 are so good, here's none will hold you. — Their love is not
 so great, Hortensio, but we may blow our nails together,
 and fast it fairly out; our cake's dough on both sides.
 Farewell. Yet, for the love I bear my sweet Bianca, if I

LINE 3. *mew her up*: shut her up. 8. *for*: because.
 13. *Prefer*: recommend. *cunning*: skillful, expert. 20. *be-*
like: perhaps. Used ironically. 21. *gifts*: endowments.
 24. *our cake's dough*: a popular proverb; our plans fail.



"Gentlemen, content ye; I am resolved."

can by any means light on a fit man to teach her that wherein she delights, I will wish him to her father.

Hortensio. So will I, Signior Gremio; but a word, I pray. Though the nature of our quarrel yet never brooked parle, know now, upon advice, it toucheth us both, — that we may yet again have access to our fair mistress and be happy rivals in Bianca's love, — to labor and effect one thing specially. 8

Gremio. What's that, I pray?

Hortensio. Marry, sir, to get a husband for her sister.

Gremio. A husband! a devil.

Hortensio. I say, a husband. 12

Gremio. I say, a devil. Thinkest thou, Hortensio, though her father be very rich, any man is so very a fool to be married to hell?

Hortensio. Tush, Gremio, though it pass your patience and mine to endure her loud alarums, why, man, there be good fellows in the world, an a man could light on them, would take her with all faults, and money enough.

Gremio. I cannot tell; but I had as lief take her dowry with this condition, to be whipped at the high cross every morning. 22

Hortensio. Faith, as you say, there's small choice in rotten apples. But come; since this bar in law makes us friends, it shall be so far forth friendly maintained till by helping Baptista's eldest daughter to a husband we set his youngest free for a husband, and then have to't afresh.

LINE 2. **wish him:** recommend him. 5. **parle:** parley. **advice:** consideration. 15. **to be:** as to be. 20. **had as lief:** had as soon. This is still good English. 21. **high cross:** a cross erected in the market place of country towns.

— Sweet Bianca! Happy man be his dole! He that runs fastest gets the ring. — How say you, Signior Gremio?

Gremio. I am agreed; and would I had given him the best horse in Padua to begin his wooing that would thoroughly woo her, wed her, and rid the house of her! Come on. *[Exeunt Gremio and Hortensio.]*

Tranio. I pray, sir, tell me, is it possible
That love should of a sudden take such hold?

Lucentio. O Tranio, till I found it to be true,
I never thought it possible or likely; 10
But see, while idly I stood looking on,
I found the effect of love in idleness,
And now in plainness do confess to thee,
That art to me as secret and as dear
As Anna to the queen of Carthage was, 15
Tranio, I burn, I pine, I perish, Tranio,
If I achieve not this young modest girl.
Counsel me, Tranio, for I know thou canst;
Assist me, Tranio, for I know thou wilt.

Tranio. Master, it is no time to chide you now; 20
Affection is not rated from the heart.
If love have touch'd you, nought remains but so,
'Redime te captum quam queas minimo.'

Lucentio. Gramercies, lad, go forward; this contents.
The rest will comfort, for thy counsel's sound. 25

LINE 1. **Happy man be his dole**: Happiness be his portion.
2. **ring**: what ring is meant? 8. **of a sudden**: suddenly.
12. **love in idleness**: possibly referring to the effect of the flower, the pansy. 15. **Anna**: sister of Dido, Queen of Carthage. 17. **achieve**: gain. 21. **rated**: rebuked, driven away by harsh words. 23. **Redime te**, etc.: "Redeem thyself, O captive, for the least sum thou canst."



"I saw sweet beauty in her face."

Tranio. Master, you look'd so longly on the maid,
Perhaps you mark'd not what's the pith of all.

Lucentio. O, yes, I saw sweet beauty in her face,
Such as the daughter of Agenor had,
That made great Jove to humble him to her hand 5
When with his knees he kiss'd the Cretan strand.

Tranio. Saw you no more? mark'd you not how her
sister
Began to scold and raise up such a storm
That mortal ears might hardly endure the din?

Lucentio. Tranio, I saw her coral lips to move, 10
And with her breath she did perfume the air;
Sacred and sweet was all I saw in her.

Tranio. Nay, then, 't is time to stir him from his
trance. —

I pray, awake, sir; if you love the maid,
Bend thoughts and wits to achieve her. Thus it stands:
Her elder sister is so curst and shrewd 16
That till the father rid his hands of her,
Master, your love must live a maid at home;
And therefore has he closely mew'd her up,
Because she will not be annoy'd with suitors. 20

Lucentio. Ah, Tranio, what a cruel father's he!
But art thou not advis'd he took some care
To get her cunning schoolmasters to instruct her?

Tranio. Ay, marry, am I, sir; and now 't is plotted.

Lucentio. I have it, Tranio. 25

LINE 1. *longly*: with longing, for a long time. 4. *daughter of Agenor*: Europa, for love of whom Jupiter transformed himself into a bull. 16. *curst*: shrewish. *shrewd*: wicked, evil. 19. *mew'd*: shut. 22. *advis'd*: informed.

Tranio. Master, for my hand,
Both our inventions meet and jump in one.

Lucentio. Tell me thine first.

Tranio. You will be schoolmaster
And undertake the teaching of the maid ;
That's your device.

Lucentio. It is ; may it be done ? 5

Tranio. Not possible ; for who shall bear your part,
And be in Padua here Vincentio's son,
Keep house and ply his book, welcome his friends,
Visit his countrymen and banquet them ?

Lucentio. Basta ! content thee, for I have it full. 10
We have not yet been seen in any house,
Nor can we be distinguish'd by our faces
For man or master ; then it follows thus :
Thou shalt be master, Tranio, in my stead,
Keep house and port and servants, as I should ; 15
I will some other be, some Florentine,
Some Neapolitan, or meaner man of Pisa.
'Tis hatch'd and shall be so. Tranio, at once
Uncase thee ; take my color'd hat and cloak.
When Biondello comes, he waits on thee ; 20
But I will charm him first to keep his tongue.

Tranio. So had you need.
In brief, sir, sith it your pleasure is,
And I am tied to be obedient, —

LINE 2. **jump** : agree. 10. **Basta** : enough. I have it full :
I have made a perfect plan. 15. **port** : manner of living.
19. **Uncase** : undress. Dark, dull colors were worn by servants ;
masters were clothed in gay colors. What pictures, with which you
are familiar, show the truth of this statement ? 23. **sith** : since.

The Taming of the Shrew

Act I, Scene 1

For so your father charg'd me at our parting;
'Be serviceable to my son,' quoth he,
Although I think 't was in another sense, —
I am content to be Lucentio,
Because so well I love Lucentio.

5

Lucentio. Tranio, be so, because Lucentio loves;
And let me be a slave, to achieve that maid
Whose sudden sight hath thrall'd my wounded eye.
Here comes the rogue. —

Enter BIONDELLO.

Sirrah, where have you been?

Biondello. Where have I been! Nay, how now! where
are you?

10

Master, has my fellow Tranio stolen your clothes?
Or you stolen his? or both? pray, what's the news?

Lucentio. Sirrah, come hither; 't is no time to jest,
And therefore frame your manners to the time.

Your fellow Tranio here, to save my life,
Puts my apparel and my countenance on,

15

And I for my escape have put on his;

For in a quarrel since I came ashore

I kill'd a man and fear I was descried.

Wait you on him, I charge you, as becomes,

20

While I make way from hence to save my life.

You understand me?

Biondello. I, sir! ne'er a whit.

LINE 8. *thrall'd*: captivated. 12. *what's the news*: can you explain this? He refers, of course, to the change of clothes. 22. *ne'er a whit*: Biondello does not yet understand this exchange between his master and his fellow-servant, nor does he comprehend the master's explanation.

Lucentio. And not a jot of Tranio in your mouth ;
Tranio is chang'd into Lucentio.

Biondello. The better for him ; would I were so too !

Tranio. So could I, faith, boy, to have the next wish
after, 4

That Lucentio indeed had Baptista's youngest daughter.
But, sirrah, not for my sake, but your master's, I advise
You use your manners discreetly in all kind of companies.
When I am alone, why, then I am Tranio ;

But in all places else your master Lucentio. 9

Lucentio. Tranio, let's go. One thing more rests,
that thyself execute, to make one among these wooers ;
if thou ask me why, sufficeth, my reasons are both good
and weighty. [*Exeunt.*

The Presenters above speak.

1 Servant. My lord, you nod ; you do not mind the
play. 14

Sly. Yes, by Saint Anne, do I. A good matter, surely ;
comes there any more of it ?

Page. My lord, 't is but begun.

Sly. 'T is a very excellent piece of work, madam lady ;
would 't were done ! [*They sit and mark.*

SCENE II. *Padua. Before Hortensio's House*

Enter PETRUCHIO and his man GRUMIO.

Petruchio. Verona, for a while I take my leave, 20
To see my friends in Padua, but of all
My best beloved and approved friend,

LINE 4. *after* : rhymes with *daughter*. 10. *rests* : remains.

Hortensio; and I trow this is his house. —

Here, sirrah Grumio; knock, I say.

Grumio. Knock, sir! whom should I knock? is there any man has rebused your worship?

Petruchio. Villain, I say, knock me here soundly. 5

Grumio. Knock you here, sir! why, sir, what am I, sir, that I should knock you here, sir?

Petruchio. Villain, I say, knock me at this gate And rap me well, or I'll knock your knave's pate.

Grumio. My master is grown quarrelsome. — I should knock you first, 10

And then I know after who comes by the worst.

Petruchio. Will it not be?

Faith, sirrah, an you'll not knock, I'll ring it;

I'll try how you can sol, fa, and sing it.

[*He wrings him by the ears.*]

Grumio. Help, masters, help! my master is mad. 15

Petruchio. Now, knock when I bid you, sirrah villain!

Enter HORTENSIO.

Hortensio. How now! what's the matter? — My old friend Grumio! and my good friend Petruchio! — How do you all at Verona?

Petruchio. Signior Hortensio, come you to part the fray? 20

'Con tutto il cuore, ben trovato,' may I say.

LINE 1. *trow*: believe, am certain. 2. *sirrah*: a greeting to an inferior person. 4. *rebused*: Grumio means *abused*. Have you met persons in literature or in life who make amusing blunders in pronunciation? 5. *me*: what is the construction of *me*? 8. *Villain*: a person from the country or village. 15. *mad*: insane. 21. *Con tutto*, etc.: "With all my heart, well found, or well met."

Hortensio. 'Alla nostra casa ben venuto, molto honorato signor mio Petruchio.' —

Rise, Grumio, rise; we will compound this quarrel.

Grumio. Nay, 't is no matter, sir, what he leges in Latin. If this be not a lawful cause for me to leave his service, look you, sir, he bid me knock him and rap him soundly, sir; well, was it fit for a servant to use his master so, being perhaps, for aught I see, two and thirty, a pip out? 9

Whom would to God I had well knock'd at first,
Then had not Grumio come by the worst.

Petruchio. A senseless villain! Good Hortensio,
I bade the rascal knock upon your gate,
And could not get him for my heart to do it. 14

Grumio. Knock at the gate! O heavens! Spake you not these words plain, 'Sirrah, knock me here, rap me here, knock me well, and knock me soundly'?

And come you now with 'knocking at the gate'?

Petruchio. Sirrah, be gone, or talk not, I advise you.

Hortensio. Petruchio, patience; I am Grumio's pledge.
Why, this a heavy chance 'twixt him and you, 21
Your ancient, trusty, pleasant servant Grumio.
And tell me now, sweet friend, what happy gale
Blows you to Padua here from old Verona?

Petruchio. Such wind as scatters young men through
the world, 25

LINE 1. *Alla nostra*, etc.: "Welcome to our house, my much honored Signor Petruchio." 4. *leges*: alleges or swears. Why does Shakespeare have Grumio confuse Italian, his own tongue, with Latin? 8. *two and thirty, a pip out*: an old phrase used to describe an intoxicated person. 21. *this*: this is. *a heavy chance*: an annoying accident.

To seek their fortunes farther than at home,
 Where small experience grows. But in a few,
 Signior Hortensio, thus it stands with me:
 Antonio, my father, is deceas'd;
 And I have thrust myself into this maze, 5
 Haply to wive and thrive as best I may.
 Crowns in my purse I have and goods at home,
 And so am come abroad to see the world.

Hortensio. Petruchio, shall I then come roundly to
 thee,
 And wish thee to a shrewd ill-favor'd wife? 10
 Thou 'dst thank me but a little for my counsel.
 And yet I'll promise thee she shall be rich,
 And very rich; but thou 'rt too much my friend,
 And I'll not wish thee to her.

Petruchio. Signior Hortensio, 'twixt such friends as we
 Few words suffice; and therefore, if thou know 16
 One rich enough to be Petruchio's wife,
 As wealth is burden of my wooing dance,
 Be she as foul as was Florentius' love,
 As old as Sibyl, and as curst and shrewd 20
 As Socrates' Xanthippe, or a worse,

LINE 2. **in a few**: in a few words, briefly. 6. **Haply**: by chance or luck; it may mean happily. Which meaning do you prefer? 7. **Crowns**: a crown was about one dollar and twenty cents in value. 9. **roundly**: directly, straightforward in manner. 10. **wish**: recommend. 19. **Florentius' love**: Florent, a knight, around whom many stories center, promises to marry a deformed hag; in return, she is to help him to solve a riddle on which his life depends. 20. **Sibyl**: the famous sibyl of Cumae in Italy. 21. **Xanthippe**: a famous shrew or scolding woman.

She moves me not, or not removes, at least,

Affection's edge in me, were she as rough

As are the swelling Adriatic seas.

I come to wive it wealthily in Padua ;

If wealthily, then happily in Padua. 5

Grumio. Nay, look you, sir, he tells you flatly what his mind is. Why, give him gold enough, and marry him to a puppet or an aglet-baby, or an old trot with ne'er a tooth in her head, though she have as many diseases as two and fifty horses ; why, nothing comes amiss, so money comes withal.

Hortensio. Petruchio, since we are stepp'd thus far in, I will continue that I broach'd in jest.

I can, Petruchio, help thee to a wife

With wealth enough and young and beauteous,

Brought up as best becomes a gentlewoman. 15

Her only fault, and that is faults enough,

Is that she is intolerable curst

And shrewd and froward, so beyond all measure

That, were my state far worser than it is,

I would not wed her for a mine of gold. 20

Petruchio. Hortensio, peace ! thou know'st not gold's effect.

Tell me her father's name and 't is enough ;

For I will board her, though she chide as loud

As thunder when the clouds in autumn crack.

LINE 2. *edge* : keenness. 8. *aglet-baby* : an aglet was a tag of a point or lace, or a pin, with the head in shape of a small figure. *an old trot* : an old woman. 9. *as two and fifty horses* : horses were considered liable to many diseases, fifty being the most frequently named number. 17. *intolerable* : adverbial use of an adjective. 23. *board her* : woo her. *chide* : scold or rail.



"He tells you flatly what his mind is."

Hortensio. Her father is Baptista Minola,
An affable and courteous gentleman;
Her name is Katherina Minola,
Renown'd in Padua for her scolding tongue.

Petruchio. I know her father, though I know not her; 5
And he knew my deceased father well.
I will not sleep, Hortensio, till I see her;
And therefore let me be thus bold with you
To give you over at this first encounter,
Unless you will accompany me thither. 10

Grumio. I pray you, sir, let him go while the humor
lasts. O' my word, an she knew him as well as I do, she
would think scolding would do little good upon him.
She may perhaps call him half a score knaves or so. Why,
that's nothing; an he begin once, he'll rail in his rope-
tricks. I'll tell you what, sir, an she stand him but a
little, he will throw a figure in her face and so disfigure
her with it that she shall have no more eyes to see withal
than a cat. You know him not, sir. 19

Hortensio. Tarry, Petruchio, I must go with thee,
For in Baptista's keep my treasure is.
He hath the jewel of my life in hold,
His youngest daughter, beautiful Bianca,
And her withholds from me and other more,
Suitors to her and rivals in my love, 25

LINE 9. To give you over: to leave you. 15. rope-tricks:
"Tricks deserving the halter; Grumio's word for rhetoric."
Schmidt. 16. stand: withstand. 17. figure: of rhetoric, re-
ferring to *rope-tricks*. Where in Shakespeare's plays do you find
interesting examples of puns? 19. than a cat: would you ex-
pect Grumio to employ exact comparisons?

Supposing it a thing impossible,
 For those defects I have before rehears'd,
 That ever Katherine will be woo'd;
 Therefore this order hath Baptista ta'en,
 That none shall have access unto Bianca 5
 Till Katherine the curst have got a husband.

Grumio. Katherine the curst!
 A title for a maid of all titles the worst.

Hortensio. Now shall my friend Petruchio do me grace,
 And offer me disguis'd in sober robes 10
 To old Baptista as a schoolmaster
 Well seen in music, to instruct Bianca;
 That so I may, by this device, at least
 Have leave and leisure to make love to her
 And unsuspected court her by herself. 15

Grumio. Here's no knavery! See, to beguile the old
 folks, how the young folks lay their heads together! —

Enter GREMIO, and LUCENTIO disguised.

Master, master, look about you; who goes there, ha?

Hortensio. Peace, Grumio; it is the rival of my love. —
 Petruchio, stand by a while. 20

Grumio. A proper stripling and an amorous!

Gremio. O, very well; I have perus'd the note.
 Hark you, sir, I'll have them very fairly bound;
 All books of love, see that at any hand,

LINE 4. ta'en: given, commanded. 9. grace: kindness, favor. 12. Well seen: well skilled. 20. stand by: stand aside. 21. proper: handsome. Grumio speaks ironically. What age is Gremio? amorous: loving. 24. at any hand: in any case.

And see you read no other lectures to her.
 You understand me; over and beside
 Signior Baptista's liberality,
 I'll mend it with a largess. Take your paper too, —
 And let me have them very well perfum'd; 5
 For she is sweeter than perfume itself
 To whom they go to. What will you read to her?

Lucentio. What e'er I read to her, I'll plead for you
 As for my patron, stand you so assur'd,
 As firmly as yourself were still in place; 10
 Yea, and perhaps with more successful words
 Than you, unless you were a scholar, sir.

Gremio. O this learning, what a thing it is!

Grumio. O this woodcock, what an ass it is!

Petruchio. Peace, sirrah! 15

Hortensio. Grumio, mum! — God save you, Signior
 Gremio.

Gremio. And you are well met, Signior Hortensio.
 Trow you whither I am going? To Baptista Minola.
 I promis'd to inquire carefully
 About a schoolmaster for the fair Bianca, 20
 And by good fortune I have lighted well
 On this young man, for learning and behavior
 Fit for her turn, well read in poetry
 And other books, good ones, I warrant ye.

Hortensio. 'T is well; and I have met a gentleman 25

LINE 4. largess: gift. paper: refers to *note* above. 5. them: refers to *books* above. 10. as yourself: as if yourself. still: always. 14. woodcock: an emblem of stupidity; fool, simpleton. 18. Trow you: know you. 23. Fit for her turn: suited to her needs.

Hath promis'd me to help me to another,
A fine musician to instruct our mistress.
So shall I no whit be behind in duty
To fair Bianca, so belov'd of me.

Gremio. Belov'd of me; and that my deeds shall prove.

Grumio. [*Aside*] And that his bags shall prove. 6

Hortensio. Gremio, 't is now no time to vent our love.
Listen to me, and if you speak me fair,
I'll tell you news indifferent good for either.
Here is a gentleman whom by chance I met, 10
Upon agreement from us to his liking,
Will undertake to woo curst Katherine,
Yea, and to marry her, if her dowry please.

Gremio. So said, so done, is well.

Hortensio, have you told him all her faults? 15

Petruchio. I know she is an irksome brawling scold;
If that be all, masters, I hear no harm.

Gremio. No, say'st me so, friend? What countryman?

Petruchio. Born in Verona, old Antonio's son;
My father dead, my fortune lives for me, 20
And I do hope good days and long to see.

Gremio. O sir, such a life, with such a wife, were
strange!

But if you have a stomach, to 't, i' God's name;

You shall have me assisting you in all.

But will you woo this wild-cat?

Petruchio. Will I live? 25

Grumio. [*Aside*] Will he woo her? ay, or I'll hang her.

LINE 8. *speak me fair*: speak kindly. 9. *indifferent good*:
equally good, as much to your interest as to mine. 18. *say'st*
me so: supply *to*. 23. *stomach*: desire, appetite.

Petruchio. Why came I hither but to that intent?
 Think you a little din can daunt mine ears?
 Have I not in my time heard lions roar?
 Have I not heard the sea puff'd up with winds
 Rage like an angry boar chafed with sweat? 5
 Have I not heard great ordnance in the field,
 And heaven's artillery thunder in the skies?
 Have I not in a pitched battle heard
 Loud larums, neighing steeds, and trumpets' clang?
 And do you tell me of a woman's tongue, 10
 That gives not half so great a blow to th' ear
 As will a chestnut in a farmer's fire?
 Tush, tush! fear boys with bugs.

Grumio. [*Aside*] For he fears none.

Gremio. Hortensio, hark;
 This gentleman is happily arriv'd, 15
 My mind presumes, for his own good and ours.

Hortensio. I promis'd we would be contributors
 And bear his charge of wooing, whatso'er.

Gremio. And so we will, provided that he win her.

Grumio. [*Aside*] I would I were as sure of a good
 dinner. 20

Enter TRANIO *brave*, and BIONDELLO.

Tranio. Gentlemen, God save you. If I may be bold,
 Tell me, I beseech you, which is the readiest way
 To the house of Signior Baptista Minola?

LINE 5. *chafed*: inflamed and made furious with heat.
 6. *ordnance*: artillery. 9. *larums*: sometimes printed '*larums*;
 alarums, a call to arms. 13. *fear*: frighten. STAGE
 DIRECTIONS: *brave*: handsomely dressed, appareled in gay clothes.

Biondello. He that has the two fair daughters? is't he you mean?

Tranio. Even he, Biondello.

Gremio. Hark you, sir; you mean not her to —

Tranio. Perhaps, him and her, sir; what have you to do? 5

Petruchio. Not her that chides, sir, at any hand, I pray.

Tranio. I love no chiders, sir. — Biondello, let's away.

Lucentio. [*Aside*] Well begun, Tranio.

Hortensio. Sir, a word ere you go;

Are you a suitor to the maid you talk of, yea or no?

Tranio. And if I be, sir, is it any offence? 10

Gremio. No; if without more words you will get you hence.

Tranio. Why, sir, I pray, are not the streets as free For me as for you?

Gremio. But so is not she.

Tranio. For what reason, I beseech you?

Gremio. For this reason, if you'll know, That she's the choice love of Signior Gremio. 15

Hortensio. That she's the chosen of Signior Hortensio.

Tranio. Softly, my masters! if you be gentlemen, Do me this right; hear me with patience.

Baptista is a noble gentleman,

To whom my father is not all unknown; 20

And were his daughter fairer than she is,

She may more suitors have, and me for one.

Fair Leda's daughter had a thousand wooers;

Then well one more may fair Bianca have.

LINE 15. choice: chosen. 23. Leda's daughter: Helen.
What do you know of Helen of Troy?

And so she shall; Lucentio shall make one,
Though Paris came in hope to speed alone.

Gremio. What! this gentleman will out-talk us all.

Lucentio. Sir, give him head; I know he'll prove a
jade.

Petruchio. Hortensio, to what end are all these words?

Hortensio. Sir, let me be so bold as ask you, 6
Did you yet ever see Baptista's daughter?

Tranio. No, sir; but hear I do that he hath two,
The one as famous for a scolding tongue
As is the other for beauteous modesty. 10

Petruchio. Sir, sir, the first's for me; let her go
by.

Gremio. Yea, leave that labor to great Hercules;
And let it be more than Alcides' twelve.

Petruchio. Sir, understand you this of me in sooth:
The youngest daughter whom you hearken for 15
Her father keeps from all access of suitors,
And will not promise her to any man
Until the elder sister first be wed;
The younger then is free and not before.

Tranio. If it be so, sir, that you are the man 20
Must stead us all and me amongst the rest,
An if you break the ice and do this seek —
Achieve the elder, set the younger free

LINE 2. **Paris**: was rewarded by Venus when he chose her as the fairest of the goddesses. Read the story of the Trojan War.
4. **jade**: a worthless nag; an expression of extreme contempt.
13. **Alcides**: another name for Hercules. What were the twelve labors of Hercules? 15. **whom you hearken for**: whom you seek. 21. **stead**: help.

The Taming of the Shrew

Act II, Scene 1

For our access — whose hap shall be to have her
Will not so graceless be to be ingrate.

Hortensio. Sir, you say well, and well you do conceive;
And, since you do profess to be a suitor,
You must, as we do, gratify this gentleman, 5
To whom we all rest generally beholding.

Tranio. Sir, I shall not be slack; in sign whereof,
Please ye we may contrive this afternoon,
And quaff carouses to our mistress' health,
And do as adversaries do in law, — 10
Strive mightily, but eat and drink as friends.

Grumio. Biondello. O excellent motion! Fellows,
let's be gone.

Hortensio. The motion's good indeed, and be it so;
Petruchio, I shall be your ben venuto. [Exeunt.

ACT SECOND

SCENE I. Padua. A Room in Baptista's House

Enter KATHERINA and BIANCA.

Bianca. Good sister, wrong me not, nor wrong yourself,
To make a bondmaid and a slave of me; 16
That I disdain. But for these other gawds,
Unbind my hands, I'll pull them off myself,

LINE 2. so graceless: so ungracious. to be ingrate: as to be ungrateful. 5. gratify: reward. 6. beholding: indebted, under obligations. 8. contrive: spend. 12. O excellent motion: an interesting reaction of the servants in the presence of their masters. 14. I shall be your ben venuto: I will pledge your welcome; I shall be your welcomer. 17. gawds: toys, baubles, trinkets.

Yea, all my raiment, to my petticoat ;
 Or what you will command me will I do,
 So well I know my duty to my elders.

Katherina. Of all thy suitors, here I charge thee, tell
 Whom thou lov'st best ; see thou dissemble not. 5

Bianca. Believe me, sister, of all the men alive
 I never yet beheld that special face
 Which I could fancy more than any other.

Katherina. Minion, thou liest. Is't not Hortensio?

Bianca. If you affect him, sister, here I swear 10
 I'll plead for you myself but you shall have him.

Katherina. O, then, belike, you fancy riches more !
 You will have Gremio to keep you fair.

Bianca. Is it for him you do envy me so?
 Nay, then you jest, and now I well perceive 15
 You have but jested with me all this while.

I prithee, sister Kate, untie my hands.

Katherina. If that be jest, then all the rest was so.

[*Strikes her.*]

Enter BAPTISTA.

Baptista. Why, how now, dame ! whence grows this
 insolence ? —

Bianca, stand aside. — Poor girl ! she weeps. — 20
 Go ply thy needle ; meddle not with her. —
 For shame, thou hilding of a devilish spirit,

LINE 5. *dissemble*: deceive. 9. *Minion*: a saucy and pert person. 10. *affect*: love. 12. *belike*: it is probable. 13. *to keep you fair*: to keep you in fine clothes. 14. *envy*: which syllable should be accented? 22. *hilding*: a low menial wretch ; a term used of both sexes.

Why dost thou wrong her that did ne'er wrong thee?
When did she cross thee with a bitter word?

Katherina. Her silence flouts me, and I'll be reveng'd.

[*Flies after Bianca.*

Baptista. What, in my sight? — Bianca, get thee in.

[*Exit Bianca.*

Katherina. What, will you not suffer me? Nay, now

I see

5

She is your treasure, she must have a husband;

I must dance barefoot on her wedding day,

And for your love to her lead apes in hell.

Talk not to me; I will go sit and weep

Till I can find occasion of revenge.

[*Exit.*

Baptista. Was ever gentleman thus griev'd as I?

11

But who comes here?

Enter GREMIO, LUCENTIO in the habit of a mean man;

PETRUCHIO, with HORTENSIO as a musician; and TRA-

NIO, with BIONDELLO bearing a lute and books.

Gremio. Good morrow, neighbor Baptista.

Baptista. Good morrow, neighbor Gremio. — God save
you, gentlemen!

15

LINE 7. I must dance barefoot on her wedding day: Grose says that "if in a family the youngest daughter should chance to be married before her elder sisters, they must all dance at her wedding without shoes; this will counteract their ill-luck and procure them husbands." This popular superstition was frequently mentioned. 8. lead apes in hell: unmarried women were condemned to lead apes in hell, it was popularly believed. What does this speech of Katherina's tell you of her attitude toward marriage?

Petruchio. And you, good sir! Pray, have you not a daughter

Call'd Katherina, fair and virtuous?

Baptista. I have a daughter, sir, called Katherina.

Gremio. You are too blunt; go to it orderly.

Petruchio. You wrong me, Signior Gremio; give me leave. — 5

I am a gentleman of Verona, sir,
That, hearing of her beauty and her wit,
Her affability and bashful modesty,
Her wondrous qualities and mild behavior,
Am bold to show myself a forward guest 10
Within your house, to make mine eye the witness
Of that report which I so oft have heard.

And, for an entrance to my entertainment,
I do present you with a man of mine, [*Presenting Hortensio.*
Cunning in music and the mathematics, 15
To instruct her fully in those sciences,
Whereof I know she is not ignorant.
Accept of him, or else you do me wrong;
His name is Licio, born in Mantua.

Baptista. You're welcome, sir; and he, for your good sake. 20

But for my daughter Katherine, this I know,
She is not for your turn, the more my grief.

Petruchio. I see you do not mean to part with her,
Or else you like not of my company.

Baptista. Mistake me not, I speak but as I find. 25
Whence are you, sir? what may I call your name?

LINE 15. **Cunning**: skillful, well-instructed. 24. **like not**: do not enjoy.

Petruchio. Petruchio is my name; Antonio's son,
A man well known throughout all Italy.

Baptista. I know him well, you are welcome for his
sake.

Gremio. Saving your tale, Petruchio, I pray,
Let us, that are poor petitioners, speak too. 5
Baccare! you are marvellous forward.

Petruchio. O, pardon me, Signior Gremio; I would
fain be doing.

Gremio. I doubt it not, sir; but you will curse your
wooing. —

Neighbor, this is a gift very grateful, I am sure of it. 9
To express the like kindness, myself, that have been more
kindly beholding to you than any, freely give unto you
this young scholar [*presenting Lucentio*] that hath been long
studying at Rheims; as cunning in Greek, Latin, and other
languages as the other in music and mathematics. His
name is Cambio; pray, accept his service. 15

Baptista. A thousand thanks, Signior Gremio. —
Welcome, good Cambio. — [*To Tranio*] But, gentle sir,
methinks you walk like a stranger; may I be so bold to
know the cause of your coming?

Tranio. Pardon me, sir, the boldness is mine own, 20
That, being a stranger in this city here,
Do make myself a suitor to your daughter,
Unto Bianca, fair and virtuous.
Nor is your firm resolve unknown to me,
In the preferment of the eldest sister. 25

LINE 3. I know him well: news of Antonio's death has not
reached Baptista. 6. Baccare: a cant term, meaning, go back.
18. so bold to know: so bold as to know.

This liberty is all that I request,
That, upon knowledge of my parentage,
I may have welcome 'mongst the rest that woo
And free access and favor as the rest;
And, toward the education of your daughters, 5
I here bestow a simple instrument,
And this small packet of Greek and Latin books.
If you accept them, then their worth is great.

Baptista. Lucentio is your name; of whence, I pray?

Tranio. Of Pisa, sir; son to Vincentio. 10

Baptista. A mighty man of Pisa; by report
I know him well. You are very welcome, sir. —
Take you the lute, — and you the set of books; —
You shall go see your pupils presently. —
Holla, within!

Enter a Servant.

Sirrah, lead these gentlemen 15
To my daughters and tell them both,
These are their tutors; bid them use them well. —

[Exit Servant, with Lucentio and Hortensio, Biondello following.]

We will go walk a little in the orchard,
And then to dinner. You are passing welcome,
And so I pray you all to think yourselves. 20

Petruchio. Signior Baptista, my business asketh haste,
And every day I cannot come to woo.

LINE 6. *instrument*: the lute brought by Biondello. 7. *Greek and Latin books*: Greek and Latin were included in the studies young women of high rank pursued. Katherine and Bianca had the popular education for young ladies of their rank. 18. *orchard*: garden. 21. *asketh*: requires.

You knew my father well, and in him me,
Left solely heir to all his lands and goods,
Which I have better'd rather than decreas'd.
Then tell me, if I get your daughter's love,
What dowry shall I have with her to wife? 5

Baptista. After my death the one half of my lands,
And in possession twenty thousand crowns.

Petruchio. And, for that dowry, I'll assure her of
Her widowhood, be it that she survive me,
In all my lands and leases whatsoever; 10
Let specialties be therefore drawn between us,
That covenants may be kept on either hand.

Baptista. Ay, when the special thing is well obtain'd,
That is, her love; for that is all in all. 14

Petruchio. Why, that is nothing; for I tell you, father,
I am as peremptory as she proud-minded;
And where two raging fires meet together
They do consume the thing that feeds their fury.
Though little fire grows great with little wind,
Yet extreme gusts will blow out fire and all; 20
So I to her, and so she yields to me,
For I am rough and woo not like a babe.

Baptista. Well mayst thou woo, and happy be thy speed!
But be thou arm'd for some unhappy words. 24

Petruchio. Ay, to the proof; as mountains are for winds,
That shake not, though they blow perpetually.

LINE 5. to wife: for wife. 9. widowhood: widow's rights.
11. specialties: special terms of a contract. 17. fires: pro-
nounce as two syllables. 20. extreme: where should the accent
fall? 23. speed: luck, success. 25. to the proof: in armor
which has been proved or tested.

Enter HORTENSIO, with his head broke.

Baptista. How now, my friend! why dost thou look so pale?

Hortensio. For fear, I promise you, if I look pale.

Baptista. What, will my daughter prove a good musician?



"And through the instrument my pate made way."

Hortensio. I think she 'll sooner prove a soldier;
Iron may hold with her, but never lutes. 5

Baptista. Why, then thou canst not break her to the lute?

Hortensio. Why, no; for she hath broke the lute to me.
I did but tell her she mistook her frets,

LINE 4. *soldier*: pronounce as three syllables. 6. *break*: train. Note the pun on this word. 8. *frets*: the stops of the lute which regulate the vibration of the string.

And bow'd her hand to teach her fingering,
 When, with a most impatient devilish spirit,
 'Frets, call you these?' quoth she, 'I'll fume with them';
 And, with that word, she struck me on the head,
 And through the instrument my pate made way. 5
 And there I stood amazed for a while,
 As on a pillory, looking through the lute,
 While she did call me rascal fiddler
 And twangling Jack, with twenty such vile terms,
 As had she studied to misuse me so. 10

Petruchio. Now, by the world, it is a lusty wench;
 I love her ten times more than e'er I did!
 O, how I long to have some chat with her!

Baptista. Well, go with me and be not so discomfited.
 Proceed in practice with my younger daughter; 15
 She's apt to learn and thankful for good turns. —
 Signior Petruchio, will you go with us,
 Or shall I send my daughter Kate to you?

Petruchio. I pray you do. [*Exeunt all but Petruchio.*]

I will attend her here,
 And woo her with some spirit when she comes. 20
 Say that she rail; why then I'll tell her plain
 She sings as sweetly as a nightingale.
 Say that she frown; I'll say she looks as clear
 As morning roses newly wash'd with dew.
 Say she be mute and will not speak a word; 25
 Then I'll commend her volubility,
 And say she uttereth piercing eloquence.

LINE 1. bow'd: bent or placed. 8. fiddler: why pronounced as three syllables? 9. Jack: a saucy fellow, a term expressing contempt. 11. lusty: lively.

If she do bid me pack, I'll give her thanks,
 As though she bid me stay by her a week.
 If she deny to wed, I'll crave the day
 When I shall ask the banns and when be married.
 But here she comes; and now, Petruchio, speak. — 5

Enter KATHERINA.

Good morrow, Kate; for that's your name, I hear.

Katherina. Well have you heard, but something hard
 of hearing;

They call me Katherine that do talk of me.

Petruchio. You lie, in faith; for you are call'd plain
 Kate,

And bonny Kate, and sometimes Kate the curst; 10

But, Kate, the prettiest Kate in Christendom,

Kate of Kate Hall, my super-dainty Kate,

For dainties are all Kates, and therefore, Kate,

Take this of me, Kate of my consolation:

Hearing thy mildness prais'd in every town, 15

Thy virtues spoke of, and thy beauty sounded,

Yet not so deeply as to thee belongs,

Myself am mov'd to woo thee for my wife.

Katherina. Mov'd! in good time! let him that mov'd
 you hither

Remove you hence; I knew you at the first 20

You were a movable.

Petruchio. Alas! good Kate, I will not burden thee;
 For, knowing thee to be but young and light —

LINE 7. **heard . . . hard**: a poor pun. 13. **dainties are all Kates**: a play on the word *cates*, a term which means dainty foods.
 19. **in good time**: used in an ironical sense.

Katherina. Too light for such a swain as you to catch;
And yet as heavy as my weight should be.

Petruchio. Should be! should — buzz!

Katherina. Well ta'en, and like a buzzard.

Petruchio. O slow-wing'd turtle! shall a buzzard take thee?

Katherina. Ay, for a turtle, as he takes a buzzard. 5

Petruchio. Come, come, you wasp; i' faith, you are too angry.

Katherina. If I be waspish, best beware my sting.

Petruchio. My remedy is then, to pluck it out.

Katherina. Ay, if the fool could find it where it lies.

[*She strikes him.*]

Petruchio. I swear I'll cuff you, if you strike again. 10

Katherina. So may you lose your arms:

If you strike me, you are no gentleman;

And if no gentleman, why then no arms.

Petruchio. A herald, Kate? O, put me in thy books!

Katherina. What is your crest? a coxcomb? 15

Petruchio. Nay, come, Kate, come; you must not look so sour.

LINE 3. **Should be! should — buzz**: note the pun on *be* and *buzz*; *buzz* is used in a contemptuous way. **buzzard**: this word means both a degenerate hawk, and a simpleton or a dunce. *Katherina* and *Petruchio* use both meanings. Point out these uses. 4. **turtle**: turtle dove. 11. **arms . . . arms**: a play on the word used in its ordinary sense and as a term in heraldry. Point these out. 14. **put me in thy books**: a play on its common meaning, take me into your favor, and its meaning in heraldry. "Enroll me in your register." 15. **coxcomb**: symbol of a fool, because the professional jester wore the comb of a cock in his cap.

Katherina. It is my fashion when I see a crab.

Petruchio. Why, here's no crab; and therefore look not sour.

Katherina. There is, there is.

Petruchio. Then show it me.

Katherina. Had I a glass, I would.

5



“Nay, Kate; you scape not so.”

Petruchio. What, you mean my face?

Katherina. Well aim'd of such a young one.

Petruchio. Now, by Saint George, I am too young for you.

Katherina. Yet you are wither'd.

Petruchio. 'T is with cares.

10

Katherina. I care not.

LINE 1. crab: crab-apple. 7. Well aim'd: a good guess.

Petruchio. Nay, hear you, Kate; in sooth, you scape not so.

Katherina. I chafe you, if I tarry; let me go.

Petruchio. No, not a whit; I find you passing gentle.
'T was told me you were rough and coy and sullen,
And now I find report a very liar; 5
For thou art pleasant, gamesome, passing courteous,
But slow in speech, yet sweet as spring-time flowers.
Thou canst not frown, thou canst not look askance,
Nor bite the lip, as angry wenches will,
Nor hast thou pleasure to be cross in talk; 10
But thou with mildness entertain'st thy wooers,
With gentle conference, soft and affable.
Why does the world report that Kate doth limp?
O slanderous world! Kate like the hazel-twigg
Is straight and slender, and as brown in hue 15
As hazel nuts, and sweeter than the kernels.
O, let me see thee walk; thou dost not halt.

Katherina. Go, fool, and whom thou keep'st command.

Petruchio. Did ever Dian so become a grove
As Kate this chamber with her princely gait? 20
O, be thou Dian, and let her be Kate;
And then let Kate be chaste and Dian sportful!

Katherina. Where did you study all this goodly speech?

Petruchio. It is extempore, from my mother-wit.

Katherina. A witty mother! witless else her son. 25

Petruchio. Am I not wise?

Katherina. Yes; keep you warm.

LINE 3. *passing*: surpassing. 19. *Dian*: Diana, goddess of the chase. 27. *keep you warm*: referring to the current proverb, "To have wit enough to keep one's self warm."



"Thou canst not frown, thou canst not look askance."

The Taming of the Shrew

Act II, Scene 1

Petruchio. Marry, so I mean, sweet Katherine, in thy
love;
And therefore, setting all this chat aside,
Thus in plain terms: your father hath consented
That you shall be my wife; your dowry greed on;
And, will you, nill you, I will marry you. 5
Now, Kate, I am a husband for your turn,
For, by this light, whereby I see thy beauty,



“For I am he am born to tame you, Kate.”

Thy beauty, that doth make me like thee well,
Thou must be married to no man but me;
For I am he am born to tame you, Kate, 10
And bring you from a wild Kate to a Kate
Conformable as other household Kates.
Here comes your father; never make denial,
I must and will have Katherine to my wife.

LINE 4. *greed*: agreed. 5. *will you, nill you*: whether you will or not. 11. *wild Kate*: might this be a play on Kate and cat? 12. *Conformable*: compliant and willing.

Re-enter BAPTISTA, GREMIO, and TRANIO.

Baptista. Now, Signior Petruchio, how speed you with my daughter?

Petruchio. How but well, sir? how but well?

It were impossible I should speed amiss.

Baptista. Why, how now, daughter Katherine! in your dumps?

Katherina. Call you me daughter? now, I promise you, 5

You have show'd a tender fatherly regard,

To wish me wed to one half lunatic;

A mad-cap ruffian and a swearing Jack,

That thinks with oaths to face the matter out.

Petruchio. Father, 't is thus: yourself and all the world,
That talk'd of her, have talk'd amiss of her. 11

If she be curst, it is for policy,

For she's not froward, but modest as the dove;

She is not hot, but temperate as the morn;

For patience she will prove a second Grissel, 15

And Roman Lucrece for her purity,

And, to conclude, we have greed so well together,

That upon Sunday is the wedding-day.

Katherina. I'll see thee hang'd on Sunday first.

Gremio. Hark, Petruchio; she says she'll see thee
hang'd first. 20

Tranio. Is this your speeding? nay, then, good night
our part!

LINE 3. speed: fare or succeed. 4. dumps: moods.

8. Jack: again she uses this name in contempt. 15. Grissel: an allusion to patient Griselda, whose story has been told by many writers.

Petruchio. Be patient, gentlemen; I choose her for myself.

If she and I be pleas'd, what 's that to you?

'T is bargain'd 'twixt us twain, being alone,

That she shall still be curst in company.

I tell you, 't is incredible to believe

5

How much she loves me. O, the kindest Kate!

She hung about my neck, and kiss on kiss

She vied so fast, protesting oath on oath,

That in a twink she won me to her love.

O, you are novices! 't is a world to see,

10

How tame, when men and women are alone,

A meacock wretch can make the curstest shrew. —

Give me thy hand, Kate; I will unto Venice,

To buy apparel 'gainst the wedding-day. —

Provide the feast, father, and bid the guests;

15

I will be sure my Katherine shall be fine.

Baptista. I know not what to say; but give me your hands. —

God send you joy, Petruchio! 't is a match.

Gremio. Tranio. Amen, say we; we will be witnesses.

Petruchio. Father, and wife, and gentlemen, adieu! 20
I will to Venice; Sunday comes apace.

LINE 8. vied: she tried to outdo Petruchio in kissing.
9. twink: twinkling. 10. 't is a world to see: it is amazing to see. 12. meacock: timorous, without spirit. 13. Venice: what in this scene suggests that Shakespeare knew Venice? 16. I will be sure, etc.: how does this line reveal Petruchio's knowledge of Katherine's character? 17. give me your hands: a sign of the formal betrothal.

We will have rings and things and fine array ; —
And kiss me, Kate, we will be married o' Sunday.

[*Exeunt Petruchio and Katherine severally.*]

Gremio. Was ever match clapp'd up so suddenly?

Baptista. Faith, gentlemen, now I play a merchant's
part,

And venture madly on a desperate mart. 5

Tranio. 'T was a commodity lay fretting by you ;
'T will bring you gain, or perish on the seas.

Baptista. The gain I seek is quiet in the match.

Gremio. No doubt but he hath got a quiet catch.
But now, Baptista, to your younger daughter ; 10
Now is the day we long have looked for.
I am your neighbor, and was suitor first.

Tranio. And I am one that love Bianca more
Than words can witness or your thoughts can guess.

Gremio. Youngling, thou canst not love so dear
as I. 15

Tranio. Greybeard, thy love doth freeze.

Gremio. But thine doth fry.
Skipper, stand back ; 't is age that nourisheth.

Tranio. But youth in ladies' eyes that flourisheth.

Baptista. Content you, gentlemen ; I will compound
this strife.

'T is deeds must win the prize ; and he of both 20
That can assure my daughter greatest dower

LINE 1. **rings and things** : possibly a quotation from an old song or ballad. 2. **we will be married o' Sunday** : a refrain from old songs. 5. **mart** : trade or bargain. 6. **fretting** : decaying, getting shop-worn. 17. **Skipper** : a term of contempt. 19. **Content you** : be patient, hold your temper.



"T is age that nourisheth."

Shall have my Bianca's love. —

Say, Signior Gremio, what can you assure her?

Gremio. First, as you know, my house within the city
Is richly furnished with plate and gold;
Basins and ewers to lave her dainty hands; 5
My hangings all of Tyrian tapestry;
In ivory coffers I have stuff'd my crowns;
In cypress chests my arras counterpoints,
Costly apparel, tents, and canopies,
Fine linen, Turkey cushions boss'd with pearl, 10
Valance of Venice gold in needlework,
Pewter and brass and all things that belong
To house or housekeeping. Then, at my farm
I have a hundred milch-kine to the pail,
Six score fat oxen standing in my stalls, 15
And all things answerable to this portion.
Myself am struck in years, I must confess;
And if I die to-morrow, this is hers,
If whilst I live she will be only mine.

Tranio. That 'only' came well in. — Sir, list to me;
I am my father's heir and only son. 21

LINE 5. **Basins and ewers**: articles of value, made of silver, used by the guests both before and after dinner. 6. **Tyrian tapestry**: tapestry dyed purple. How was Tyrian dye made? 8. **arras counterpoints**: "Tapestry counterpanes, so called because composed of contrasted points, or panes, of various colors." *Rolfe.* The arras was tapestry hanging; a person could conceal himself between it and the wall. 9. **tents, and canopies**: bed hangings. 10. **Turkey**: what part of speech? How used? Note Venice in following line. **boss'd**: embossed. 11. **Valance**: fringes of drapery. 12. **Pewter**: valuable in Shakespeare's day. 17. **am struck in years**: have grown old.

If I may have your daughter to my wife,
 I'll leave her houses three or four as good,
 Within rich Pisa walls, as any one
 Old Signior Gremio has in Padua;
 Besides two thousand ducats by the year 5
 Of fruitful land, all which shall be her jointure. —
 What, have I pinch'd you, Signior Gremio?

Gremio. Two thousand ducats by the year of land!
 My land amounts not to so much in all.
 That she shall have, besides an argosy 10
 That now is lying in Marseilles road. —
 What, have I chok'd you with an argosy?

Tranio. Gremio, 't is known my father hath no less
 Than three great argosies, besides two galliases,
 And twelve tight galleys; these I will assure her, 15
 And twice as much, whate'er thou offer'st next.

Gremio. Nay, I have offer'd all, I have no more;
 And she can have no more than all I have.
 If you like me, she shall have me and mine.

Tranio. Why, then the maid is mine from all the world,
 By your firm promise; Gremio is out-vied. 21

Baptista. I must confess your offer is the best,
 And, let your father make her the assurance,
 She is your own; else, you must pardon me,
 If you should die before him, where 's her dower? 25

Tranio. That's but a cavil; he is old, I young.

Gremio. And may not young men die, as well as old?

LINE 7. *pinch'd*: made ridiculous. 11. *Marseilles*: how is this word used? *road*: harbor. 12. *argosy*: a large merchant ship. 14. *galliases*: large galleys. 23. *assurance*: the legal contract. 26. *cavil*: trifling objection.

Baptista. Well, gentlemen,
I am thus resolv'd: on Sunday next you know
My daughter Katherine is to be married;
Now, on the Sunday following, shall Bianca
Be bride to you, if you make this assurance, 5
If not, to Signior Gremio.
And so, I take my leave, and thank you both.

[*Exit Baptista.*]

Gremio. Adieu, good neighbor. — Now I fear thee not;
Sirrah young gamester, your father were a fool
To give thee all, and in his waning age 10
Set foot under thy table. Tut, a toy!
An old Italian fox is not so kind, my boy. [*Exit.*]

Tranio. A vengeance on your crafty wither'd hide!
Yet I have fac'd it with a card of ten.
'T is in my head to do my master good. 15
I see no reason but suppos'd Lucentio
Must get a father, call'd suppos'd Vincentio;
And that's a wonder. Fathers commonly
Do get their children, but in this case of wooing 19
A child shall get a sire, if I fail not of my cunning. [*Exit.*]

LINE 9. *Sirrah*: usually addressed to inferiors. 11. *Tut, a toy*: nonsense. 14. *I have fac'd it with a card of ten*: I have played my best card. 17. *suppos'd*: what does Tranio mean?

ACT THIRD

SCENE I. *Padua. Baptista's House*

Enter LUCENTIO, HORTENSIO, and BIANCA.

Lucentio. Fiddler, forbear; you grow too forward, sir.
Have you so soon forgot the entertainment
Her sister Katherine welcom'd you withal?



Hortensio. But, wrangling pedant, this is
The patroness of heavenly harmony

5

LINE 4. pedant: schoolmaster.

Then give me leave to have prerogative ;
 And when in music we have spent an hour
 Your lecture shall have leisure for as much.

Lucentio. Preposterous ass, that never read so far
 To know the cause why music was ordain'd ! 5
 Was it not to refresh the mind of man
 After his studies or his usual pain ?
 Then give me leave to read philosophy,
 And while I pause, serve in your harmony.

Hortensio. Sirrah, I will not bear these braves of
 thine. 10

Bianca. Why, gentlemen, you do me double wrong,
 To strive for that which resteth in my choice.
 I am no breeching scholar in the schools ;
 I'll not be tied to hours nor pointed times,
 But learn my lessons as I please myself. 15
 And, to cut off all strife, here sit we down. —
 Take you your instrument, play you the whiles ;
 His lecture will be done ere you have tun'd.

Hortensio. You'll leave his lecture when I am in
 tune ?

Lucentio. That will be never ; tune your instrument.

Bianca. Where left we last ? 21

Lucentio. Here, madam :

LINE 1. **prerogative** : precedence, first place. 4. **preposterous** : putting that before which should come after. Hortensio puts music before philosophy. Why does Lucentio disapprove ? 5. **To know** : as to know. 7. **pain** : effort. 10. **braves** : defiance, bullying. 13. **breeching scholar** : school-boy to be whipped. 14. **pointed** : appointed. 17. **whiles** : while, used by Shakespeare interchangeably.

'Hic ibat Simois; hic est Sigeia tellus;
Hic steterat Priami regia celsa senis.'

Bianca. Construe them.

Lucentio. 'Hic ibat,' as I told you before, 'Simois,' I am Lucentio, 'hic est,' son unto Vincentio of Pisa, 'Sigeia tellus,' disguised thus to get your love; 'Hic steterat,' and that Lucentio that comes a-wooing, 'Priami,' is my man Tranio, 'regia,' bearing my port, 'celsa senis,' that we might beguile the old pantaloon.

Hortensio. Madam, my instrument 's in tune. 10

Bianca. Let 's hear. O fie! the treble jars.

Lucentio. Spit in the hole, man, and tune again.

Bianca. Now let me see if I can construe it:
'Hic ibat Simois,' I know you not, 'hic est Sigeia tellus,' I trust you not; 'Hic steterat Priami,' take heed he hear us not, 'regia,' presume not, 'celsa senis,' despair not. 16

Hortensio. Madam, 't is now in tune.

Lucentio. All but the base.

Hortensio. The base is right; 't is the base knave that jars. —

[*Aside*] How fiery and forward our pedant is!
Now, for my life, the knave doth court my love! 20
Pedascule, I 'll watch you better yet.

Bianca. In time I may believe, yet I mistrust.

LINE 1. **Hic ibat**, etc.: Here the river Simois was running; here is the Sigeian country; here stood the high palace of old Priam. Ovid, *Heriod*, I, 33. 9. **pantaloon**: a fool; a standing character in Italian comedy. 13. **Now let me see**, etc.: does this speech reveal Bianca's character? 18. **base**: note the play on this word. 19. **fiery**: hot, impassioned. 21. **Pedascule**: possibly coined by Shakespeare; found no place else.



"I am Lucentio, disguised thus to get your love."

67

LIBRARY
STATE TEACHERS COLLEGE
WAYNE, NEBRASKA

Lucentio. Mistrust it not; for, sure, *Æacides*
Was Ajax, call'd so from his grandfather.

Bianca. I must believe my master, else, I promise you,
I should be arguing still upon that doubt;
But let it rest. — Now, Licio, to you. — 5
Good masters, take it not unkindly, pray,
That I have been thus pleasant with you both.

Hortensio. You may go walk, and give me leave a
while;
My lessons make no music in three parts. 9

Lucentio. Are you so formal, sir? well, I must wait,
[*Aside*] And watch withal; for, but I be deceiv'd,
Our fine musician groweth amorous.

Hortensio. Madam, before you touch the instrument,
To learn the order of my fingering,
I must begin with rudiments of art, 15
To teach you gamut in a briefer sort,
More pleasant, pithy, and effectual,
Than hath been taught by any of my trade;
And there it is in writing, fairly drawn.

Bianca. Why, I am pass'd my gamut long ago. 20

Hortensio. Yet read the gamut of Hortensio.

Bianca. [*Reads*]

'Gamut I am, the ground of all accord,

A re, to plead Hortensio's passion;

B mi, Bianca, take him for thy lord,

C fa ut, that loves with all affection; 25

LINE 1. for, sure, *Æacides*, etc.: "said to deceive Hortensio, who is supposed to listen." *Stevens.* 10. formal: precise, demanding form. 11. but: unless. 16. gamut: the musical scale.

D sol re, one clef, two notes have I;

E la mi, show pity, or I die.' —

Call you this gamut? tut, I like it not.

Old fashions please me best; I am not so nice

To change true rules for odd inventions.

5

Enter a Servant.

Servant. Mistress, your father prays you leave your
books,

And help to dress your sister's chamber up;

You know to-morrow is the wedding day.

Bianca. Farewell, sweet masters both; I must be gone.

[Exeunt Bianca and Servant.]

Lucentio. Faith, mistress, then I have no cause to stay.

[Exit.]

Hortensio. But I have cause to pry into this pedant. 11

Methinks he looks as though he were in love;

Yet if thy thoughts, Bianca, be so humble

To cast thy wandering eyes on every stale,

Seize thee that list. If once I find thee ranging, 15

Hortensio will be quit with thee by changing. *[Exit.]*

SCENE II. *Padua. Before Baptista's House*

*Enter BAPTISTA, GREMIO, TRANIO, KATHERINA, BIANCA,
LUCENTIO and Others, Attendants.*

Baptista. *[To Tranio]* Signior Lucentio, this is the
pointed day

That Katherine and Petruchio should be married,

LINE 4. *nice*: discriminating, squeamish. 14. *To cast*: as
to cast. *stale*: decoy. 15. *Seize thee that list*: let those
that will have you. 16. *quit with thee*: even with thee.
17. *pointed*: appointed.

And yet we hear not of our son-in-law.

What will be said? What mockery will it be,
To want the bridegroom when the priest attends
To speak the ceremonial rites of marriage!

What says Lucentio to this shame of ours? 5

Katherina. No shame but mine; I must, forsooth, be
forc'd

To give my hand oppos'd against my heart
Unto a mad-brain rudesby full of spleen,
Who woo'd in haste and means to wed at leisure.

I told you, I, he was a frantic fool, 10

Hiding his bitter jests in blunt behavior;

And, to be noted for a merry man,

He'll woo a thousand, point the day of marriage,

Make feasts, invite friends, and proclaim the banns,

Yet never means to wed where he hath woo'd. 15

Now must the world point at poor Katherine,

And say, 'Lo, there is mad Petruchio's wife,

If it would please him come and marry her!'

Tranio. Patience, good Katherine, and Baptista too.

Upon my life, Petruchio means but well, 20

Whatever fortune stays him from his word.

Though he be blunt, I know him passing wise;

Though he be merry, yet withal he's honest.

Katherina. Would Katherine had never seen him,
though!

[*Exit weeping, followed by Bianca and others*]

LINE 8. **rudesby**: a rough, rude fellow. **spleen**: caprice, whim. 10. **I told you, I**: the repetition of *I* was frequently met. 24. **Would Katherine**, etc.: what change has taken place in Katherine since Petruchio departed?

Baptista. Go, girl; I cannot blame thee now to weep;
For such an injury would vex a very saint,
Much more a shrew of thy impatient humor.

Enter BIONDELLO.

Biondello. Master, master! news, old news, and such
news as you never heard of! 5

Baptista. Is it new and old too? how may that be?

Biondello. Why, is it not news, to hear of Petruchio's
coming?

Baptista. Is he come?

Biondello. Why, no, sir. 10

Baptista. What then?

Biondello. He is coming.

Baptista. When will he be here?

Biondello. When he stands where I am and sees you
there. 15

Tranio. But say, what to thine old news?

Biondello. Why, Petruchio is coming in a new hat and
an old jerkin, a pair of old breeches thrice turned, a pair
of boots that have been candle-cases, one buckled, another
laced; an old rusty sword ta'en out of the town-armory,
with a broken hilt, and chapeless; with two broken points;
his horse hipped with an old mothy saddle and stirrups of
no kindred; besides, possessed with the glanders and like
to mose in the chine; troubled with the lampass, infected

LINE 4. **old**: rare, rich. 18. **jerkin**: a short coat.
19. **candle-cases**: boots used to contain candles. 21. **chape-**
less: without a chape, "the metal part at the end of a scab-
bard." *Schmidt*. **points**: tagged laces used to fasten parts of
the dress. 22. **hipped**: possibly covered on the hips. 24. **to**
mose in the chine: a disorder akin to glanders.

with the fashions, full of windgalls, sped with spavins, rayed with the yellows, past cure of the fives, stark spoiled with the staggers, begnawn with the bots, swayed in the back and shoulder-shotten; near-legged before, and with a half-checked bit and a head-stall of sheep's leather, which, being restrained to keep him from stumbling, hath been often burst and now repaired with knots; one girth six times pieced and a woman's crupper of velure, which hath two letters for her name fairly set down in studs, and here and there pieced with pack-thread. 10

Baptista. Who comes with him?

Biondello. O, sir, his lackey, for all the world caparisoned like the horse; with a linen stock on one leg and a kersey boot-hose on the other, gartered with a red and blue list; an old hat and the humor of forty fancies pricked in 't for a feather; a monster, a very monster in apparel, and not like a Christian footboy or a gentleman's lackey. 18

Tranio. 'T is some odd humor pricks him to this fashion;

Yet oftentimes he goes but mean-apparell'd. 20

Baptista. I am glad he's come, howsoe'er he comes.

Biondello. Why, sir, he comes not.

Baptista. Didst thou not say he comes?

LINE 1. *lampass*, fashions, yellows, fives, or properly *vives*: diseases common in horses. 3. *begnawn*: gnawed. 4. *shoulder-shotten*: sprained in the shoulder. *near-legged*: knock-kneed. 8. *velure*: velvet. 13. *stock*: stocking. 14. *boot-hose*: a heavy hose worn in place of boots: or hose suitable to wear with boots. 15. *list*: outer edge of cloth. *the humor of forty fancies*: the title of a collection of ballads; the rolled book served him for a plume. 19. *pricks*: spurs, incites.

Biondello. Who? that Petruchio came?

Baptista. Ay, that Petruchio came.

Biondello. No, sir; I say his horse comes with him on his back.

Baptista. Why, that 's all one. 5

Biondello. Nay, by Saint Jamy,
I hold you a penny,
A horse and a man
Is more than one,
And yet not many. 10

Enter PETRUCHIO and GRUMIO.

Petruchio. Come, where be these gallants? who's at home?

Baptista. You are welcome, sir.

Petruchio. And yet I come not well.

Baptista. And yet you halt not.

Tranio. Not so well apparell'd

As I wish you were.

Petruchio. Were it better, I should rush in thus. 15

But where is Kate? where is my lovely bride?

How does my father? — Gentles, methinks you frown; —

And wherefore gaze this goodly company,

As if they saw some wondrous monument,

Some comet or unusual prodigy? 20

Baptista. Why, sir, you know this is your wedding-day.

First were we sad, fearing you would not come;

Now sadder, that you come so unprovided.

Fie, doff this habit, shame to your estate,

An eye-sore to our solemn festival! 25

Tranio. And tell us, what occasion of import
Hath all so long detain'd you from your wife,
And sent you hither so unlike yourself?

Petruchio. Tedious it were to tell, and harsh to hear.
Sufficeth, I am come to keep my word, 5
Though in some part enforced to digress,
Which, at more leisure, I will so excuse
As you shall well be satisfied withal.
But where is Kate? I stay too long from her;
The morning wears, 't is time we were at church. 10

Tranio. See not your bride in these unreverent robes;
Go to my chamber, put on clothes of mine.

Petruchio. Not I, believe me; thus I'll visit her.

Baptista. But thus, I trust, you will not marry her.

Petruchio. Good sooth, even thus; therefore ha' done
with words. 15
To me she's married, not unto my clothes;
Could I repair what she will wear in me,
As I can change these poor accoutrements,
'T were well for Kate and better for myself.
But what a fool am I to chat with you, 20
When I should bid good morrow to my bride
And seal the title with a lovely kiss!

[*Exeunt Petruchio and Grumio.*]

Tranio. He hath some meaning in his mad attire;
We will persuade him, be it possible,
To put on better ere he go to church. 25

LINE 6. *enforced to digress*, etc. : he had promised what things to her on her wedding day? Now he is unable to fulfill his promise, but he will excuse this later. 11. *unreverent*: disrespectful. 18. *accoutrements*: garments, trappings. 22. *lovely*: loving.

Baptista. I'll after him, and see the event of this.

[*Exeunt Baptista, Gremio, and attendants.*]

Tranio. But to her love concerneth us to add
Her father's liking; which to bring to pass,
As I before imparted to your worship,
I am to get a man, — whate'er he be, 5
It skills not much, we'll fit him to our turn, —
And he shall be Vincentio of Pisa,
And make assurance here in Padua
Of greater sums than I have promised.
So shall you quietly enjoy your hope, 10
And marry sweet Bianca with consent.

Lucentio. Were it not that my fellow-schoolmaster
Doth watch Bianca's steps so narrowly,
'T were good, methinks, to steal our marriage,
Which once perform'd, let all the world say no, 15
I'll keep mine own, despite of all the world.

Tranio. That by degrees we mean to look into,
And watch our vantage in this business.
We'll overreach the greybeard, Gremio,
The narrow-prying father, Minola, 20
The quaint musician, amorous Licio,
All for my master's sake, Lucentio. —

Enter GREMIO.

Signior Gremio, came you from the church?

Gremio. As willingly as e'er I came from school,

LINE 1. *event*: the outcome. 6. *It skills not much*: it matters little. 14. *to steal our marriage*: to have a secret marriage. How should *marriage* be pronounced? 21. *quaint*: fine, pleasant; ironical. 24. *As willingly*, etc.: a proverbial expression.

Tranio. And is the bride and bridegroom coming home?

Gremio. A bridegroom say you? 't is a groom indeed,
A grumbling groom, and that the girl shall find.

Tranio. Curster than she? why, 't is impossible.

Gremio. Why, he 's a devil, a devil, a very fiend. 5

Tranio. Why, she 's a devil, a devil, the devil's dam.

Gremio. Tut, she 's a lamb, a dove, a fool to him!

I'll tell you, Sir Lucentio: when the priest
Should ask, if Katherine should be his wife,
'Ay, by gogs-wouns,' quoth he, and swore so loud 10
That, all amaz'd, the priest let fall the book;
And, as he stoop'd again to take it up,
The mad-brain'd bridegroom took him such a cuff
That down fell priest and book, and book and priest.
'Now take them up,' quoth he, 'if any list.' 15

Tranio. What said the wench when he rose again?

Gremio. Trembled and shook; for why, he stamp'd and
swore,

As if the vicar meant to cozen him.
But after many ceremonies done,
He calls for wine. 'A health!' quoth he, as if 20
He had been aboard, carousing to his mates
After a storm, quaff'd off the muscadel,
And threw the sops all in the sexton's face;
Having no other reason

LINE 1. *is*: a singular verb frequently used with two singular nominatives. 2. *groom*: note the play upon the word. 10. *by gogs-wouns*: by God's wounds. Note '*Swounds* and *Zounds*. 13. *took*: gave. 15. *list*: desires. 18. *cozen*: cheat. 20. *He calls for wine*: a bowl of wine was brought into the church at weddings in Shakespeare's time, and all partook. 21. *carousing to*: drinking healths to.

But that his beard grew thin and hungerly
 And seem'd to ask him sops as he was drinking.
 This done, he took the bride about the neck
 And kiss'd her lips with such a clamorous smack
 That at the parting all the church did echo ;

5



“Such a mad marriage never was before.”

And I seeing this came thence for very shame,
 And after me, I know, the rout is coming.
 Such a mad marriage never was before.
 Hark, hark ! I hear the minstrels play.

[*Music.*]

Enter PETRUCHIO, KATHERINA, BIANCA, BAPTISTA, HORTENSIO, GRUMIO, *and train.*

Petruchio. Gentlemen and friends, I thank you for
 your pains.

10

LINE 1. *hungerly*: starved. 4. *kiss'd*: part of the marriage ceremony. 7. *rout*: multitude. 10. *Gentlemen*: two syllables.



"Hark, hark! I hear the minstrels play."

I know you think to dine with me to-day
 And have prepar'd great store of wedding cheer;
 But so it is, my haste doth call me hence,
 And therefore here I mean to take my leave.

Baptista. Is 't possible you will away to-night? 5

Petruchio. I must away to-day, before night come.
 Make it no wonder; if you knew my business,
 You would entreat me rather go than stay. —
 And, honest company, I thank you all,
 That have beheld me give away myself 10
 To this most patient, sweet, and virtuous wife.
 Dine with my father, drink a health to me;
 For I must hence, and farewell to you all.

Tranio. Let us entreat you stay till after dinner.

Petruchio. It may not be.

Gremio. Let me entreat you. 15

Petruchio. It cannot be.

Katherina. Let me entreat you.

Petruchio. I am content.

Katherina. Are you content to stay?

Petruchio. I am content you shall entreat me stay,
 But yet not stay, entreat me how you can.

Katherina. Now, if you love me, stay.

Petruchio. Grumio, my horse. 20

Grumio. Ay, sir, they be ready; the oats have eaten
 the horses.

Katherina. Nay, then,
 Do what thou canst, I will not go to-day;

LINE 8. *rather go*: rather to go. 20. *horse*: either singular
 or plural. 21. *the oats*, etc.: Grumio probably intends to blun-
 der.

No, nor to-morrow, not till I please myself.
 The door is open, sir ; there lies your way.
 You may be jogging whiles your boots are green ;
 For me, I 'll not be gone till I please myself.
 'T is like you 'll prove a jolly surly groom, 5
 That take it on you at the first so roundly.



"But for my bonny Kate, she must with me."

Petruchio. O Kate, content thee ; prithee, be not angry.
Katherina. I will be angry, what hast thou to do ? —
 Father, be quiet ; he shall stay my leisure.
Gremio. Ay, marry, sir, now it begins to work. 10
Katherina. Gentlemen, forward to the bridal dinner.

LINE 3. **green** : fresh, new. In what condition were his boots ?
 6. **roundly** : bluntly.



"I will be master of what is mine own."



"Draw forth thy weapon, we are beset with thieves."

I see a woman may be made a fool,
If she had not a spirit to resist.

Petruchio. They shall go forward, Kate, at thy command. —

Obey the bride, you that attend on her.
Go to the feast, revel and domineer, 5
Carouse full measure to her maidenhood,
Be mad and merry, or go hang yourselves;
But for my bonny Kate, she must with me. —
Nay, look not big, nor stamp, nor stare, nor fret;
I will be master of what is mine own. — 10
She is my goods, my chattels; she is my house,
My household stuff, my field, my barn,
My horse, my ox, my ass, my any thing;
And here she stands, touch her whoever dare!
I'll bring mine action on the proudest he 15
That stops my way in Padua. — Grumio,
Draw forth thy weapon, we are beset with thieves;
Rescue thy mistress, if thou be a man. —
Fear not, sweet wench, they shall not touch thee, Kate;
I'll buckler thee against a million. 20

[*Exeunt Petruchio, Katherina, and Grumio.*]

Baptista. Nay, let them go, a couple of quiet ones.

Gremio. Went they not quickly, I should die with laughing.

Tranio. Of all mad matches never was the like.

Lucentio. Mistress, what's your opinion of your sister?

Bianca. That, being mad herself, she's madly mated.

LINE 5. *domineer*: "Indulge yourselves without restraint."
Schmidt. 9. *look not big*: angrily or threateningly. 13. *my*
any thing: see Exodus, XX, 17. 20. *buckler*: defend.



"Fear not, sweet wench, . . .
I'll buckler thee against a million."

Gremio. I warrant him, Petruchio is Kated.

Baptista. Neighbors and friends, though bride and
bridegroom wants

For to supply the places at the table,

You know there wants no junkets at the feast. —

Lucentio, you shall supply the bridegroom's place; 5

And let Bianca take her sister's room.

Tranio. Shall sweet Bianca practice how to bride
it?

Baptista. She shall, Lucentio. — Come, gentlemen,
let's go. [Exeunt.

ACT FOURTH

SCENE I. *Petruchio's Country-house*

Enter GRUMIO.

Grumio. Fie, fie on all tired jades, on all mad masters, and all foul ways! Was ever man so beaten? was ever man so rayed? was ever man so weary? I am sent before to make a fire, and they are coming after to warm them. Now, were not I a little pot and soon hot, my very lips might freeze to my teeth, my tongue to the roof of my mouth, my heart in my belly, ere I should come by a fire to thaw me; but I, with blowing the fire, shall warm myself, for, considering the weather, a taller man than I will take cold. — Holla, ho! Curtis. 18

LINE 1. **Kated**: given a Kate. Might this be a play on *cat*?
 2. **wants**: are lacking. 4. **junkets**: sweetmeats, dainties.
 11. **rayed**: dirtied, soiled. 13. **a little pot**, etc.: a proverb,
 "A little pot's soon hot." 17. **taller**: sturdier, stouter.

Enter CURTIS.

Curtis. Who is that calls so coldly?

Grumio. A piece of ice; if thou doubt it, thou mayst slide from my shoulder to my heel with no greater a run but my head and my neck. A fire, good Curtis.

Curtis. Is my master and his wife coming, Grumio? 5

Grumio. O, ay, Curtis, ay, and therefore fire, fire; cast on no water.

Curtis. Is she so hot a shrew as she's reported?

Grumio. She was, good Curtis, before this frost; but, thou knowest, winter tames man, woman, and beast, for it hath tamed my old master and my new mistress and myself, fellow Curtis. 12

Curtis. Away, you three-inch fool! I am no beast.

Grumio. Am I but three inches? why, thy horn is a foot; and so long am I at the least. But wilt thou make a fire, or shall I complain on thee to our mistress, whose hand, she being now at hand, thou shalt soon feel, to thy cold comfort, for being slow in thy hot office? 19

Curtis. I prithee, good Grumio, tell me, how goes the world?

Grumio. A cold world, Curtis, in every office but thine; and therefore fire! Do thy duty, and have thy duty; for my master and mistress are almost frozen to death. 25

Curtis. There's fire ready; and therefore, good Grumio, the news.

LINE 13. *I am no beast*: what has Grumio said to call forth this remark? 17. *on*: of.



"Who is that calls so coldly?"

Grumio. Why, 'Jack, boy! ho! boy!' and as much news as thou wilt.

Curtis. Come, you are so full of cony-catching!

Grumio. Why, therefore fire; for I have caught extreme cold. Where's the cook? is supper ready, the house trimmed, rushes strewed, cobwebs swept; the serving-men in their new fustian, their white stockings, and every officer his wedding-garment on? Be the jacks fair within, the jills fair without, the carpets laid, and every thing in order? 10

Curtis. All ready; and therefore, I pray thee, news.

Grumio. First, know, my horse is tired; my master and mistress fallen out.

Curtis. How?

Grumio. Out of their saddles into the dirt; and thereby hangs a tale. 16

Curtis. Let's ha't, good Grumio.

Grumio. Lend thine ear.

LINE 1. **Jack, boy! ho! boy!:** a popular song:

Jack, boy, ho boy, news!

The cat is in the well.

Let us ring now for her knell.

Ding, ding, dong, bell.

What word suggests this song to Grumio? **3. cony-catching:** cheating or foolery. **6. rushes strewed:** a thin and tough grass used to cover floors. **8. jacks . . . jills:** three meanings, young men and young women, men-servants and maid-servants, two kinds of drinking-cups. "The *jacks* being of leather could not be made to appear beautiful on the outside, but were very apt to contract foulness within; whereas the *jills* being of metal, were expected to be kept bright externally, and were not liable to dirt on the inside like the leather." *Stevens*. **9. carpets:** tapestries, possibly table-covers.

Curtis. Here.

Grumio. There.

Curtis. This is to feel a tale, not to hear a tale.

Grumio. And therefore 't is called a sensible tale; and this cuff was but to knock at your ear, and beseech listening. Now I begin: Imprimis, we came down a foul hill, my master riding behind my mistress, — 7

Curtis. Both of one horse?

Grumio. What 's that to thee?

Curtis. Why, a horse.

Grumio. Tell thou the tale; but hast thou not crossed me, thou shouldst have heard how her horse fell and she under her horse; thou shouldst have heard in how miry a place, how she was bemoiled, how he left her with the horse upon her, how he beat me because her horse stumbled, how she waded through the dirt to pluck him off me, how he swore, how she prayed that never prayed before, how I cried, how the horses ran away, how her bridle was burst, how I lost my crupper, with many things of worthy memory, which now shall die in oblivion and thou return unexperienced to thy grave. 21

Curtis. By this reckoning he is more shrew than she.

Grumio. Ay; and that thou and the proudest of you all shall find when he comes home. But what talk I of this? Call forth Nathaniel, Joseph, Nicholas, Philip, Walter, Sugarsop, and the rest. Let their heads be slickly combed, their blue coats brushed, and their garters

LINE 4. **sensible**: note the play upon the word. 8. **of**: on.
14. **bemoiled**: bedraggled, bemired. 19. **burst**: broken.
22. **shrew**: used to describe either sex. 27. **slickly**: sleekly.
blue coats: servants wore coats of this color.



"How he beat me because her horse stumbled."

of an indifferent knit; let them curtsy with their left legs, and not presume to touch a hair of my master's horse-tail till they kiss their hands. Are they all ready?

Curtis. They are.

Grumio. Call them forth. 5

Curtis. Do you hear, ho? you must meet my master to countenance my mistress.

Grumio. Why, she hath a face of her own.

Curtis. Who knows not that?

Grumio. Thou, it seems, that calls for company to countenance her. 11

Curtis. I call them forth to credit her.

Grumio. Why, she comes to borrow nothing of them.

Enter four or five Servants.

Nathaniel. Welcome home, Grumio!

Philip. How now, Grumio! 15

Joseph. What, Grumio!

Nicholas. Fellow Grumio!

Nathaniel. How now, old lad!

Grumio. Welcome, you! — how now, you! — what, you! — fellow, you! — and thus much for greeting. Now, my spruce companions, is all ready, and all things neat? 21

Nathaniel. All things is ready. How near is our master?

Grumio. E'en at hand, alighted by this; and therefore be not — Cock's passion, silence! I hear my master.

LINE 1. of an indifferent knit: ordinary, or those that match in color. Sometimes mottoes were put upon garters. curtsy with their left legs: bow with left leg forward. 7. countenance: do honor to. 21. spruce: dashing. 25. Cock's: a disguise for the name of God.

Enter PETRUCHIO and KATHERINA.

Petruchio. Where be these knaves? What, no man
at door

To hold my stirrup nor to take my horse!

Where is Nathaniel, Gregory, Philip?

All Servants. Here, here, sir; here, sir.

Petruchio. Here, sir! here, sir! here, sir! here, sir! 5
You logger-headed and unpolish'd grooms!

What, no attendance? no regard? no duty?

Where is the foolish knave I sent before?

Grumio. Here, sir; as foolish as I was before.

Petruchio. You peasant swain! you evil malt-horse
drudge! 10

Did I not bid thee meet me in the park,

And bring along these rascal knaves with thee?

Grumio. Nathaniel's coat, sir, was not fully made,
And Gabriel's pumps were all unpink'd i' the heel;

There was no link to color Peter's hat, 15

And Walter's dagger was not come from sheathing.

There were none fine but Adam, Ralph, and Gregory;

The rest were ragged, old, and beggarly;

Yet, as they are, here are they come to meet you.

Petruchio. Go, rascals, go, and fetch my supper in. 20

[Exeunt Servants.]

[Singing] Where is the life that late I led —

LINE 10. malt-horse: a brewer's horse, used in contempt.
14. unpink'd: no eyelet-holes for ornaments. 15. link: a torch
of pitch and tow. Old hats were made fresh and new by smoking
them. 16. sheathing: furnished with a new sheath. 17. fine:
dressed in proper livery. 21. *Where is the life*, etc.: a bit of
an old song.

Where are those — Sit down, Kate, and welcome. —
Soud, soud, soud, soud! —

Re-enter Servants with supper.

Why, when, I say? — Nay, good sweet Kate, be merry. —
Off with my boots, you rogues! you villains, when? —

[Sings] *It was the friar of orders grey,* 5

As he forth walked on his way; —

Out, you rogue! you pluck my foot awry!

Take that, and mend the plucking off the other. —

[*Strikes him.*]

Be merry, Kate. — Some water, here; what, ho!

Where's my spaniel Troilus? — Sirrah, get you hence, 10

And bid my cousin Ferdinand come hither; —

One, Kate, that you must kiss, and be acquainted with. —

Where are my slippers? Shall I have some water? —

Enter one with water.

Come, Kate, and wash, and welcome heartily. —

You evil villain! will you let it fall? [*Strikes him.*]

Katherina. Patience, I pray you; 't was a fault unwilling. 16

Petruchio. A wicked, beetle-headed, flap-ear'd knave! —

LINE 2. **Soud**: does this suggest the noise made by a heated and fatigued person? 3. **Why, when, I say?**: expressing extreme impatience. 5. *It was the friar*, etc.: part of an old ballad. 11. **Ferdinand**: why mentioned, since he never appears? 14. **wash**: the hands were washed before and after eating. When were knives and forks introduced at table? 15. **will you let it fall?** Should the servant drop the ewer, or tip the vessel so that only part of the water is spilled? 16. **Patience**: how does this reveal Katherina's character?

Come, Kate, sit down; I know you have a stomach.
Will you give thanks, sweet Kate; or else shall I? —
What's this? mutton?

First Servant.

Ay.

Petruchio.

Who brought it?

Peter.

I.



"'T is burnt; and so is all the meat."

Petruchio. 'T is burnt; and so is all the meat.
What dogs are these! — Where is the rascal cook?
How durst you, villains, bring it from the dresser,
And serve it thus to me that love it not?

5

LINE 1. *stomach*: appetite, or possibly choler, anger, a second meaning of the word.

Act IV, Scene I

The Taming of the Shrew

Then, take it to you, gentlemen, cups, and all

Takes the wine, etc., about the stage

You hear him put down, and understand I have

What do you grumble? I'll be with you ere you go

Katharina I pray you, husband, be not so disposed

The wine was well, if you were so contented

Petruchio I tell thee, Kate, I was tamed and tamed
away

And I expressly am bound to touch it

For it engenders cheer, increases anger

And better I were that both of us did fast

Than of ourselves ourselves we should eat

Then lead it with such over-mannered haste

Its perfume, as perfume, shall be rendered

And, for this night, we'll fast for company

Come, I will bring thee to thy bridal chamber *Exeunt*

Re-enter servants, several

Antonio Peter, didst ever see the like?

Peter He kills her in her own honour.

Re-enter Clarn

Grumio Where is he?

Clarn In her chamber, making a sermon of contin-
ency to her,

And rail, and swear, and rage, that the poor bird, *Exeunt*

Line 2 *put down* = *downcast* 4 *disquiet* = *un-
pleasant* 8 *engenders* = *cheer* 9 *over-mannered* = *over-
done* 11 *both of us* = *both of us* 12 *myself* = *myself* 13 *fast* = *fast* 14 *being* = *being*, *ye* = *ye* 15 *that* = *that*

Knows not which way to stand, to look, to speak,
And sits as one new-risen from a dream.
Away, away! for he is coming hither. [Exeunt.

Re-enter PETRUCHIO.

Petruchio. Thus have I politicly begun my reign,
And 't is my hope to end successfully. 5
My falcon now is sharp and passing empty;
And till she stoop she must not be full-gorg'd,
For then she never looks upon her lure.
Another way I have to man my haggard,
To make her come and know her keeper's call, 10
That is, to watch her, as we watch these kites
That bate and beat and will not be obedient.
She eat no meat to-day, nor none shall eat;
Last night she slept not, nor to-night she shall not.
As with the meat, some undeserved fault 15
I'll find about the making of the bed;
And here I'll fling the pillow, there the bolster,
This way the coverlet, another way the sheets.
Ay, and amid this hurly I intend
That all is done in reverend care of her; 20
And in conclusion she shall watch all night,
And if she chance to nod I'll rail and brawl
And with the clamor keep her still awake.
This is a way to kill a wife with kindness;

LINE 7. **stoop**: submit, yield. Note the allusion to falconry. An overfed hawk was not manageable. 9. **to man my haggard**: to tame my wild hawk. A term in falconry. 11. **watch**: keep her awake. Used in this sense in falconry. 12. **bate**: flutter. 19. **hurly**: hurlyburly, confusion.

And thus I'll curb her mad and headstrong humor.
 He that knows better how to tame a shrew,
 Now let him speak; 't is charity to show. [Exit.

SCENE II. *Padua. Before Baptista's House*

Enter TRANIO *and* HORTENSIO.

Tranio. Is't possible, friend Licio, that Mistress Bianca

Doth fancy any other but Lucentio? 5

I tell you, sir, she bears me fair in hand.

Hortensio. Sir, to satisfy you in what I have said,
 Stand by and mark the manner of his teaching.

Enter BIANCA *and* LUCENTIO.

Lucentio. Now, mistress, profit you in what you read?

Bianca. What, master, read you? first resolve me that.

Lucentio. I read that I profess, the Art to Love. 11

Bianca. And may you prove, sir, master of your art!

Lucentio. While you, sweet dear, prove mistress of my heart!

Hortensio. Quick proceeders, marry! Now, tell me, I pray,

You that durst swear that your mistress Bianca 15

Lov'd none in the world so well as Lucentio.

Tranio. O despitiful love! unconstant womankind!
 I tell thee, Licio, this is wonderful.

LINE 2. *shrew*: rhymes with *show*. 6. *she bears me fair in hand*: flatters me with hopes. 14. *Quick proceeders*, etc.: what does this speech reveal of Bianca's real character? 17. *unconstant*: inconstant.



"What, master, read you?"

Hortensio. Mistake no more; I am not Licio,
 Nor a musician, as I seem to be,
 But one that scorn to live in this disguise,
 For such a one as leaves a gentleman
 And makes a god of such a cullion. 5
 Know, sir, that I am call'd Hortensio.

Tranio. Signior Hortensio, I have often heard
 Of your entire affection to Bianca;
 And, since mine eyes are witness of her lightness,
 I will with you, if you be so contented, 10
 Forswear Bianca and her love for ever.

Hortensio. See, how they kiss and court! Signior
 Lucentio,
 Here is my hand, and here I firmly vow
 Never to woo her more, but do forswear her,
 As one unworthy all the former favors 15
 That I have fondly flatter'd her withal.

Tranio. And here I take the like unfeigned oath,
 Never to marry with her though she would entreat.
 Fie on her! see, how beastly she doth court him!

Hortensio. Would all the world but he had quite for-
 sworn! 20
 For me, that I may surely keep mine oath,
 I will be married to a wealthy widow,
 Ere three days pass, which hath as long lov'd me
 As I have lov'd this proud disdainful haggard.
 And so farewell, Signior Lucentio. 25
 Kindness in women, not their beauteous looks,

LINE 5. **cullion**: a mean fellow. 16. **fondly**: foolishly.
 19. **beastly**: used as an adverb. 24. **haggard**: untamed hawk.

Shall win my love; and so I take my leave,
In resolution as I swore before.

[*Exit.*

Tranio. Mistress Bianca, bless you with such grace
As longeth to a lover's blessed case!

Nay, I have ta'en you napping, gentle love, 5
And have forsworn you with Hortensio.

Bianca. Tranio, you jest. But have you both forsworn
me?

Tranio. Mistress, we have.

Lucentio. Then we are rid of Licio.

Tranio. I' faith, he 'll have a lusty widow now,
That shall be woo'd and wedded in a day. 10

Bianca. God give him joy!

Tranio. Ay, and he 'll tame her.

Bianca. He says so, Tranio?

Tranio. Faith, he is gone unto the taming-school.

Bianca. The taming-school! what, is there such a
place?

Tranio. Ay, mistress, and Petruchio is the master, 15
That teacheth tricks eleven and twenty long,
To tame a shrew and charm her chattering tongue.

Enter BIONDELLO.

Biondello. O master, master, I have watch'd so long
That I am dog-weary; but at last I spied
An ancient angel coming down the hill 20
Will serve the turn.

LINE 4. *longeth*: belongeth. 12. *He says so, Tranio*: this should be an assertion. 16. *eleven and twenty*: possibly "eleven score." *Douce*. 19. *dog-weary*: tired as a dog. 20. *ancient angel*: an old man.

Tranio. What is he, Biondello?

Biondello. Master, a mercatante, or a pedant,
I know not what; but formal in apparel,
In gait and countenance surely like a father.

Lucentio. And what of him, Tranio? 5

Tranio. If he be credulous and trust my tale,
I'll make him glad to seem Vincentio,
And give assurance to Baptista Minola,
As if he were the right Vincentio.

Take in your love, and then let me alone. 10

[*Exeunt Lucentio and Bianca.*]

Enter a Pedant.

Pedant. God save you, sir!

Tranio. And you, sir! you are welcome.
Travel you far on, or are you at the farthest?

Pedant. Sir, at the farthest for a week or two;
But then up farther and as far as Rome,
And so to Tripoli, if God lend me life. 15

Tranio. What countryman, I pray?

Pedant. Of Mantua.

Tranio. Of Mantua, sir? marry, God forbid!
And come to Padua, careless of your life?

Pedant. My life, sir! how, I pray? for that goes hard.

Tranio. 'T is death for any one in Mantua 20
To come to Padua. Know you not the cause?
Your ships are stay'd at Venice, and the duke,
For private quarrel 'twixt your duke and him,
Hath publish'd and proclaim'd it openly.

LINE 2. *mercatante*: merchant. 19. *that goes hard*: that goes ill.

'T is marvel, but that you are but newly come,
You might have heard it else proclaim'd about.

Pedant. Alas! sir, it is worse for me than so;
For I have bills for money by exchange
From Florence and must here deliver them. 5

Tranio. Well, sir, to do you courtesy,
This will I do, and this I will advise you:
First, tell me, have you ever been at Pisa?

Pedant. Ay, sir, in Pisa have I often been,
Pisa renowned for grave citizens. 10

Tranio. Among them know you one Vincentio?

Pedant. I know him not, but I have heard of
him,

A merchant of incomparable wealth.

Tranio. He is my father, sir, and, sooth to say,
In countenance somewhat doth resemble you. 15

Biondello. [*Aside*] As much as an apple doth an oyster,
and all one.

Tranio. To save your life in this extremity,
This favor will I do you for his sake;
And think it not the worst of all your fortunes
That you are like to Sir Vincentio.
His name and credit shall you undertake,
And in my house you shall be friendly lodg'd.
Look that you take upon you as you should;
You understand me, sir; so shall you stay

LINE 10. **Pisa renowned**, etc.: see page 17, line 10. "They are altogether a grave people, in their demeanor, their history, and their literature, such as it is. I never met with the anomaly of a merry Pisan." *Brown.* 16. **and all one**: and no matter what. 21. **undertake**: take, assume.

Till you have done your business in the city.

If this be courtesy, sir, accept of it.

Pedant. O, sir, I do, and will repute you ever
The patron of my life and liberty.

Tranio. Then go with me to make the matter good. 5
This, by the way, I let you understand :
My father is here look'd for every day,
To pass assurance of a dower in marriage
'Twixt me and one Baptista's daughter here.
In all these circumstances I 'll instruct you ; 10
Go with me to clothe you as becomes you. [Exeunt.]

SCENE III. *A Room in Petruchio's House*

Enter KATHERINA and GRUMIO.

Grumio. No, no, forsooth ; I dare not for my life.

Katherina. The more my wrong, the more his spite
appears.

What, did he marry me to famish me?

Beggars, that come unto my father's door, 15

Upon entreaty have a present alms ;

If not, elsewhere they meet with charity.

But I, who never knew how to entreat,

Nor never needed that I should entreat,

Am starv'd for meat, giddy for lack of sleep, 20

With oaths kept waking and with brawling fed ;

And, that which spites me more than all these wants,

He does it under name of perfect love,

As who should say, if I should sleep or eat,

LINE 8. **To pass assurance** : to make a settlement legally binding. 16. **present** : instant, immediate. 24. **As who should say** : as if to say.

'T were deadly sickness or else present death.

I prithee go and get me some repast ;

I care not what, so it be wholesome food.

Grumio. What say you to a neat's foot?

Katherina. 'T is passing good ; I prithee let me have it. 5

Grumio. I fear it is too choleric a meat.

How say you to a fat tripe finely broil'd?

Katherina. I like it well ; good *Grumio*, fetch it me.

Grumio. I cannot tell ; I fear 't is choleric.

What say you to a piece of beef and mustard? 10

Katherina. A dish that I do love to feed upon.

Grumio. Ay, but the mustard is too hot a little.

Katherina. Why then, the beef, and let the mustard rest.

Grumio. Nay, then, I will not ; you shall have the mustard,

Or else you get no beef of *Grumio*. 15

Katherina. Then both, or one, or any thing thou wilt.

Grumio. Why then, the mustard without the beef.

Katherina. Go, get thee gone, thou false deluding slave,
[Beats him.

That feed'st me with the very name of meat !

Sorrow on thee and all the pack of you, 20

That triumph thus upon my misery !

Go, get thee gone, I say.

LINE 4. *neat's foot*: the term *neat* described horned cattle, the steer, the calf. 12. *mustard is too hot*: such condiments were supposed to aggravate a bad disposition.

Enter PETRUCHIO and HORTENSIO with meat.

Petruchio. How fares my Kate? What, sweeting, all
amort?

Hortensio. Mistress, what cheer?

Katherina. Faith, as cold as can be.

Petruchio. Pluck up thy spirits; look cheerfully upon
me.

Here, love; thou see'st how diligent I am
To dress thy meat myself and bring it thee. 5
I am sure, sweet Kate, this kindness merits thanks.
What, not a word? Nay, then thou lov'st it not;
And all my pains is sorted to no proof. —
Here, take away this dish.

Katherina. I pray you, let it stand.

Petruchio. The poorest service is repaid with
thanks; 10

And so shall mine, before you touch the meat.

Katherina. I thank you, sir.

Hortensio. Signior Petruchio, fie! you are to blame. —
Come, Mistress Kate, I'll bear you company.

Petruchio. [*Aside*] Eat it up all, Hortensio, if thou
lov'st me. — 15

Much good do it unto thy gentle heart!
Kate, eat apace. — And now, my honey love,
Will we return unto thy father's house
And revel it as bravely as the best,
With silken coats and caps and golden rings, 20

LINE 1. **sweeting**: a kind of apple. Used here in endearment.
amort: dejected. 8. **sorted to no proof**: is proved to no pur-
pose. 17. **honey**: adjective use.

With ruffs and cuffs and fardingales and things,
With scarfs and fans and double change of bravery,
With amber bracelets, beads, and all this knavery.
What, hast thou din'd? The tailor stays thy leisure,
To deck thy body with his ruffling treasure. — 5

Enter Tailor.

Come, tailor, let us see these ornaments;
Lay forth the gown. —

Enter Haberdasher.

What news with you, sir?

Haberdasher. Here is the cap your worship did bespeak.

Petruchio. Why, this was moulded on a porringer,
A velvet dish; fie, fie! 't is mean and filthy; 10
Why, 't is a cockle or a walnut-shell,
A knack, a toy, a trick, a baby's cap.
Away with it! come, let me have a bigger.

Katherina. I'll have no bigger; this doth fit the time,
And gentlewomen wear such caps as these. 15

Petruchio. When you are gentle, you shall have one too,
And not till then.

Hortensio. [*Aside*] That will not be in haste.

Katherina. Why, sir, I trust I may have leave to speak,
And speak I will; I am no child, no babe.

LINE 1. **fardingales**: hooped skirts. **things**: possibly Petruchio is superior to feminine articles. Recall other interesting uses of this word, such as, "The world is so full of a number of things." 2. **bravery**: finery. 5. **ruffling**: rustling, ruffled. Which is best? 6. **tailor**: the dresses of women were usually made by men. 9. **porringer**: a vessel for broth. 12. **knack**: trifle.

Your betters have endur'd me say my mind,
 And if you cannot, best you stop your ears.
 My tongue will tell the anger of my heart,
 Or else my heart concealing it will break ;
 And, rather than it shall, I will be free
 Even to the uttermost, as I please, in words.

5



“What masquing stuff is here ? What ’s this ? a sleeve ?”

Petruchio. Why, thou say'st true ; it is a paltry cap,
 A custard-coffin, a bauble, a silken pie.
 I love thee well, in that thou lik'st it not.

Katherina. Love me or love me not, I like the cap ; 10
 And it I will have, or I will have none. [*Exit Haberdasher.*

Petruchio. Thy gown ? why, ay. — Come, tailor, let us
 see 't.

LINE 8. **custard-coffin** : the upper crust of custard pie.

O mercy, God! what masquing stuff is here?
 What 's this? a sleeve? 't is like a demi-cannon.
 What, up and down, carv'd like an apple-tart?
 Here 's snip and nip and cut and slish and slash,
 Like to a censer in a barber's shop. 5

Why, what, i' devil's name, tailor, call'st thou this?

Hortensio. [*Aside*] I see she 's like to have neither cap
 nor gown.

Tailor. You bid me make it orderly and well,
 According to the fashion and the time. 9

Petruchio. Marry, and did; but if you be remember'd,
 I did not bid you mar it to the time.

Go, hop me over every kennel home,
 For you shall hop without my custom, sir.

I'll none of it; hence! make your best of it.

Katherina. I never saw a better-fashion'd gown, 15
 More quaint, more pleasing, nor more commendable.
 Belike you mean to make a puppet of me.

Petruchio. Why, true; he means to make a puppet of
 thee.

Tailor. She says your worship means to make a pup-
 pet of her. 20

Petruchio. O monstrous arrogance! Thou liest, thou
 thread, thou thimble,
 Thou yard, three-quarters, half-yard, quarter, nail!
 Thou flea, thou nit, thou winter-cricket thou!

LINE 1. **masquing**: suitable only for a masquerade. 2. **demi-cannon**: a cannon carrying a shot of thirty to thirty-six pounds.
 5. **censer**: a fire pan with perforated lids, in which perfumes were
 burned. 10. **be remember'd**: will remember. 12. **kennel**:
 gutter. 16. **quaint**: elegant. 17. **Belike**: perchance.

Brav'd in mine own house with a skein of thread?
 Away, thou rag, thou quantity, thou remnant,
 Or I shall so be-mete thee with thy yard
 As thou shalt think on prating whilst thou liv'st!
 I tell thee, I, that thou hast marr'd her gown. 5

Tailor. Your worship is deceiv'd; the gown is made
 Just as my master had direction.

Grumio gave order how it should be done.

Grumio. I gave him no order; I gave him the stuff.

Tailor. But how did you desire it should be made? 10

Grumio. Marry, sir, with needle and thread.

Tailor. But did you not request to have it cut?

Grumio. Thou hast faced many things;—

Tailor. I have. 14

Grumio. Face not me. Thou hast braved many men;
 brave not me. I will neither be faced nor braved. I say
 unto thee, I bid thy master cut out the gown, but I did
 not bid him cut it to pieces; ergo, thou liest.

Tailor. Why, here is the note of the fashion to testify.

Petruchio. Read it. 20

Grumio. The note lies in 's throat, if he say I said so.

Tailor. [Reads] '*Imprimis, a loose-bodied gown:—*'

Grumio. Master, if ever I said loose-bodied gown, sew
 me in the skirts of it, and beat me to death with a bottom
 of brown thread; I said a gown. 25

LINE 1. **with:** by. 2. **quantity:** a small part. Used in contempt. 3. **be-mete:** measure. 4. **As thou:** so that thou. 13. **faced:** bullied. 15. **braved many men:** dressed them in finery. 21. **lies in 's throat:** a more deliberate and wicked lie than "thou liest in thy teeth." 22. **loose-bodied:** wide, full, not tight. 24. **bottom:** a ball.

Petruchio. Proceed.

Tailor. [Reads] '*With a small compassed cape; —*'

Grumio. I confess the cape.

Tailor. [Reads] '*With a trunk sleeve; —*'

Grumio. I confess two sleeves.

5

Tailor. [Reads] '*The sleeves curiously cut.*'

Petruchio. Ay, there 's the villany.

Grumio. Error i' the bill, sir, error i' the bill. I commanded the sleeves should be cut out and sewed up again; and that I 'll prove upon thee, though thy little finger be armed in a thimble.

11

Tailor. This is true that I say; an I had thee in place where, thou shouldst know it.

Grumio. I am for thee straight; take thou the bill, give me thy mete-yard, and spare not me.

Hortensio. God-a-mercy, Grumio! then he shall have no odds.

17

Petruchio. Well, sir, in brief, the gown is not for me.

Grumio. You are i' the right, sir; 't is for my mistress.

Petruchio. [Aside] Hortensio, say thou wilt see the tailor paid. —

Go take it hence; be gone, and say no more.

21

Hortensio. Tailor, I 'll pay thee for thy gown to-morrow; Take no unkindness of his hasty words.

Away! I say; commend me to thy master. [Exit Tailor.]

Petruchio. Well, come, my Kate; we will unto your father's,

25

LINE 2. *compassed*: circular. 4. *trunk*: a large wide sleeve.
8. *bill*: note Grumio's two uses of the word *bill*, an account, and a weapon. 16. *God-a-mercy*: God have mercy. *have no odds*: have no chance.

Even in these honest mean habiliments.
 Our purses shall be proud, our garments poor,
 For 't is the mind that makes the body rich ;
 And as the sun breaks through the darkest clouds,
 So honor peereth in the meanest habit. 5
 What, is the jay more precious than the lark
 Because his feathers are more beautiful?
 Or is the adder better than the eel
 Because his painted skin contents the eye?
 O, no, good Kate ; neither art thou the worse 10
 For this poor furniture and mean array.
 If thou account'st it shame, lay it on me,
 And therefore frolic ; we will hence forthwith,
 To feast and sport us at thy father's house. —
 Go, call my men, and let us straight to him ; 15
 And bring our horses unto Long-lane end.
 There will we mount, and thither walk on foot —
 Let 's see ; I think 't is now some seven o'clock,
 And well we may come there by dinner-time.

Katherina. I dare assure you, sir, 't is almost two ; 20
 And 't will be supper-time ere you come there.

Petruchio. It shall be seven ere I go to horse.
 Look, what I speak, or do, or think to do,
 You are still crossing it. — Sirs, let 't alone.
 I will not go to-day ; and, ere I do, 25
 It shall be what o'clock I say it is.

LINE 5. *peereth* : appeareth, comes to view. 9. *contents* : gratifies, pleases. 11. *furniture* : dress. 16. *Long-lane* : a street in London bore that name. 19. *dinner-time* : eleven o'clock was the usual dinner hour for the higher classes, while supper was between six and seven.

Hortensio. [*Aside*] Why, so this gallant will command
the sun. [*Exeunt.*]

SCENE IV. *Padua. Before Baptista's House*

Enter TRANIO, and the Pedant dressed like Vincentio.

Tranio. Sir, this is the house; please it you that I call?

Pedant. Ay, what else? and, but I be deceiv'd,
Signior Baptista may remember me,
Near twenty years ago, in Genoa, 5
Where we were lodgers at the Pegasus.

Tranio. 'T is well; and hold your own, in any case,
With such austerity as longeth to a father.

Pedant. I warrant you.

Enter BIONDELLO.

But, sir, here comes your boy;
'T were good he were school'd. 10

Tranio. Fear you not him. Sirrah Biondello,
Now do your duty thoroughly, I advise you;
Imagine 't were the right Vincentio.

Biondello. Tut, fear not me.

Tranio. But hast thou done thy errand to Baptista? 15

Biondello. I told him that your father was at Venice,
And that you look'd for him this day in Padua.

Tranio. Thou'rt a tall fellow; hold thee that to
drink. —

Here comes Baptista; set your countenance, sir. —

LINE 2. please it: may it please. 3. but: unless.
6. Pegasus: the name of an inn. 8. longeth: belongeth.
12. thoroughly: thoroughly. 18. tall: brave.

Enter BAPTISTA and LUCENTIO.

Signior Baptista, you are happily met. —

[*To the Pedant*] Sir, this is the gentleman I told you of.

I pray you, stand good father to me now,

Give me Bianca for my patrimony.

Pedant. Soft, son! —

5

Sir, by your leave, having come to Padua

To gather in some debts, my son Lucentio

Made me acquainted with a weighty cause

Of love between your daughter and himself;

And, for the good report I hear of you

10

And for the love he beareth to your daughter

And she to him, to stay him not too long,

I am content, in a good father's care,

To have him match'd; and if you please to like

No worse than I, upon some agreement

15

Me shall you find ready and willing

With one consent to have her so bestow'd,

For curious I cannot be with you,

Signior Baptista, of whom I hear so well.

Baptista. Sir, pardon me in what I have to say;

20

Your plainness and your shortness please me well.

Right true it is, your son Lucentio here

Doth love my daughter and she loveth him,

Or both dissemble deeply their affections,

And therefore, if you say no more than this

25

That like a father you will deal with him

And pass my daughter a sufficient dower,

LINE 18. *curious*: scrupulous. 27. *pass*: convey, a term in law.



"I am content to have him match'd."

The match is made, and all is done ;
 Your son shall have my daughter with consent.

Tranio. I thank you, sir. Where then do you know best
 We be affied and such assurance ta'en
 As shall with either part's agreement stand? 5

Baptista. Not in my house, Lucentio ; for, you know,
 Pitchers have ears, and I have many servants.
 Besides, old Gremio is hearkening still,
 And happily we might be interrupted.

Tranio. Then at my lodging, an it like you ; 10
 There doth my father lie, and there, this night,
 We 'll pass the business privately and well.
 Send for your daughter by your servant here ;
 My boy shall fetch the scrivener presently.
 The worst is this, that, at so slender warning, 15
 You are like to have a thin and slender pittance.

Baptista. It likes me well. — Biondello, hie you home,
 And bid Bianca make her ready straight ;
 And, if you will, tell what hath happened, —
 Lucentio's father is arriv'd in Padua, 20
 And how she 's like to be Lucentio's wife.

Biondello. I pray the gods she may with all my heart !

Tranio. Dally not with the gods, but get thee gone. —

[*Exit Biondello.*]

Signior Baptista, shall I lead the way?

LINE 4. **affied** : affianced. 7. **Pitchers have ears** : a common proverb. Can you state its meaning briefly in your own words? 9. **happily** : perhaps. 10. **like you** : please you. 11. **lie** : lodge. 14. **scrivener** : one who writes contracts. 16. **pittance** : diet. What in Tranio's next speech justifies this meaning?

Welcome! one mess is like to be your cheer.

Come, sir; we will better it in Pisa.

Baptista. I follow you.

[*Exeunt Tranio, Pedant, and Baptista.*]

Re-enter BIONDELLO.

Biondello. Cambio!

Lucentio. What sayest thou, Biondello? 5

Biondello. You saw my master wink and laugh upon you?

Lucentio. Biondello, what of that?

Biondello. Faith, nothing; but has left me here behind, to expound the meaning or moral of his signs and tokens.

Lucentio. I pray thee, moralize them. 10

Biondello. Then thus. Baptista is safe, talking with the deceiving father of a deceitful son.

Lucentio. And what of him?

Biondello. His daughter is to be brought by you to the supper.

Lucentio. And then? 16

Biondello. The old priest of Saint Luke's church is at your command at all hours.

Lucentio. And what of all this?

Biondello. I cannot tell, — expect they are busied about a counterfeit assurance; take you assurance of her, 'cum privilegio ad imprimendum solum.' To the church;

LINE 1. one mess, etc.: a single dish will constitute your meal.
10. moralize: interpret. 20. expect: except, take for granted that. 22. cum privilegio, etc.: with exclusive right to publish. These words were sometimes printed on books for the protection of the publisher. Biondello refers to whose wedding?

take the priest, clerk, and some sufficient honest witnesses.
If this be not that you look for, I have no more to say,
But bid Bianca farewell for ever and a day.

Lucentio. Hearest thou, Biondello? 4

Biondello. I cannot tarry. I knew a wench married
in an afternoon as she went to the garden for parsley to
stuff a rabbit, and so may you, sir; and so, adieu, sir.
My master hath appointed me to go to Saint Luke's, to
bid the priest be ready to come against you come with
your appendix. [Exit.

Lucentio. I may, and will, if she be so contented. 11
She will be pleas'd; then wherefore should I doubt?
Hap what hap may, I 'll roundly go about her;
It shall go hard if Cambio go without her. [Exit.

SCENE V. *A Public Road*

Enter PETRUCHIO, KATHERINA, HORTENSIO, *and* Servants.

Petruchio. Come on, i' God's name; once more toward
our father's. 15

Good Lord, how bright and goodly shines the moon!

Katherina. The moon! the sun; it is not moonlight now.

Petruchio. I say it is the moon that shines so bright.

Katherina. I know it is the sun that shines so bright.

Petruchio. Now, by my mother's son, and that 's myself,
It shall be moon, or star, or what I list, 21
Or ere I journey to your father's house. —

LINE 10. *appendix*: another term in printing. He applies
this term figuratively to the wife whom Lucentio intends to
add to his possessions. 11. *contented*: pleased, satisfied.
13. *roundly*: directly. 22. *Or ere*: before.

Go on, and fetch our horses back again. —

Evermore cross'd and cross'd; nothing but cross'd!

Hortensio. Say as he says, or we shall never go.

Katherina. Forward, I pray, since we have come so far,
And be it moon, or sun, or what you please. 5

An if you please to call it a rush-candle,

Henceforth I vow it shall be so for me.

Petruchio. I say it is the moon.

Katherina. I know it is the moon.

Petruchio. Nay, then you lie; it is the blessed sun.

Katherina. Then, God be bless'd, it is the blessed sun;
But sun it is not when you say it is not, 11

And the moon changes even as your mind.

What you will have it nam'd, even that it is;

And so it shall be so for Katherine.

Hortensio. Petruchio, go thy ways; the field is won. 15

Petruchio. Well, forward, forward! thus the bowl
should run,

And not unluckily against the bias.

But, soft! What company is coming here? —

Enter VINCENTIO.

[*To Vincentio*] Good morrow, gentle mistress; where
away? —

Tell me, sweet Kate, and tell me truly too, 20

Hast thou beheld a fresher gentlewoman?

Such war of white and red within her cheeks!

LINE 1. *Go on*, etc.: come on, to the place where their fresh horses were waiting for them. What have you read of means of travel in Shakespeare's day? 17. *bias*: a term in the game of bowls. The aim was not made directly, but in a curve, hence, indirect means of gaining a point.

What stars do spangle heaven with such beauty
As those two eyes become that heavenly face? —
Fair lovely maid, once more good day to thee. —
Sweet Kate, embrace her for her beauty's sake.

Hortensio. A' will make the man mad, to make a
woman of him. 6

Katherina. Young budding virgin, fair and fresh and
sweet,

Whither away, or where is thy abode?
Happy the parents of so fair a child!
Happier the man whom favorable stars 10
Allot thee for his lovely companion!

Petruchio. Why, how now, Kate! I hope thou art not
mad;

This is a man, old, wrinkled, faded, wither'd,
And not a maiden, as thou say'st he is.

Katherina. Pardon, old father, my mistaking eyes, 15
That have been so bedazzled with the sun
That every thing I look on seemeth green.
Now I perceive thou art a reverend father;
Pardon, I pray thee, for my mad mistaking.

Petruchio. Do, good old grandsire, and withal make
known 20

Which way thou travellest; if along with us,
We shall be joyful of thy company.

Vincenzio. Fair sir, and you my merry mistress,
That with your strange encounter much amaz'd me,
My name is call'd Vincenzo, my dwelling Pisa, 25

LINE 17. **green**: might this be used in its meaning of young?
23. **mistress**: how many syllables? 24. **encounter**: behavior,
greeting.

And bound I am to Padua, there to visit
A son of mine, which long I have not seen.

Petruchio. What is his name?

Vincentio. Lucentio, gentle sir.

Petruchio. Happily met; the happier for thy son.

And now by law, as well as reverend age, 5

I may entitle thee my loving father;

The sister to my wife, this gentlewoman,

Thy son by this hath married. Wonder not,

Nor be not griev'd; she is of good esteem,

Her dowry wealthy, and of worthy birth, 10

Beside, so qualified as may beseem

The spouse of any noble gentleman.

Let me embrace with old Vincentio;

And wander we to see thy honest son,

Who will of thy arrival be full joyous. 15

Vincentio. But is this true? or is it else your pleasure,

Like pleasant travellers, to break a jest

Upon the company you overtake?

Hortensio. I do assure thee, father, so it is.

Petruchio. Come, go along, and see the truth hereof,

For our first merriment hath made thee jealous. 21

[*Exeunt all but Hortensio.*]

Hortensio. Well, Petruchio, this has put me in heart.

Have to my widow! and if she be froward,

Then hast thou taught Hortensio to be untoward. [*Exit.*]

LINE 2. **which**: whom. 13. **embrace with**: the only instance of the combination in Shakespeare. 21. **jealous**: suspicious. 23. **Have to my widow**: I'll go to my widow. 24. **untoward**: obstinate, perverse.

ACT FIFTH

SCENE I. *Padua. Before Lucentio's House*

GREMIO *discovered. Enter behind* BIONDELLO, LUCENTIO,
and BIANCA.

Biondello. Softly and swiftly, sir, for the priest is ready.

Lucentio. I fly, Biondello, but they may chance to
need thee at home; therefore leave us.

Biondello. Nay, faith, I 'll see the church o' your back,
and then come back to my master's as soon as I can. 5

[*Exeunt Lucentio, Bianca, and Biondello.*]

Gremio. I marvel Cambio comes not all this while.

Enter PETRUCHIO, KATHERINA, VINCENTIO, GRUMIO, *with*
Attendants.

Petruchio. Sir, here 's the door, this is Lucentio's house.
My father's bears more toward the market-place;
Thither must I, and here I leave you, sir.

Vincentio. You shall not choose but drink before you go.
I think I shall command your welcome here, 11
And, by all likelihood, some cheer is toward. [*Knocks.*]

Gremio. They 're busy within; you were best knock
louder.

Pedant looks out of the window.

Pedant. What 's he that knocks as he would beat down
the gate? 16

Vincentio. Is Signior Lucentio within, sir?

LINE 12. toward: at hand, coming. 13. you were best: it
would be best for you. 15. What 's: who is.

The Taming of the Shrew

Act V, Scene 1

Pedant. He 's within, sir, but not to be spoken withal.

Vincentio. What if a man bring him a hundred pound or two, to make merry withal?

Pedant. Keep your hundred pounds to yourself; he shall need none, so long as I live.

5



"Is Signior Lucentio within, sir?"

Petruchio. Nay, I told you your son was well beloved in Padua. — Do you hear, sir? To leave frivolous circumstances, I pray you, tell Signior Lucentio that his father is come from Pisa and is here at the door to speak with him.

10

LINE 7. *frivolous circumstances*: trifling matters.

Pedant. Thou liest; his father is come from Padua and here looking out at the window.

Vincentio. Art thou his father?

Pedant. Ay, sir.

Petruchio. [*To Vincentio*] Why, how now, gentleman! why, this is flat knavery, to take upon you another man's name. 7

Pedant. Lay hands on the villain; I believe a' means to cozen somebody in this city under my countenance.

Re-enter BIONDELLO.

Biondello. I have seen them in the church together; God send 'em good shipping! — But who is here? mine old master Vincentio! now we are undone and brought to nothing. 13

Vincentio. [*Seeing Biondello*] Come hither, crack-hemp.

Biondello. I hope I may choose, sir.

Vincentio. Come hither, you rogue. What, have you forgot me?

Biondello. Forgot you! no, sir; I could not forget you, for I never saw you before in all my life. 19

Vincentio. What, you notorious villain, didst thou never see thy master's father, Vincentio?

Biondello. What, my old worshipful old master? yes, marry, sir; see where he looks out of the window.

Vincentio. Is 't so, indeed? [*Beats Biondello.*]

Biondello. Help, help, help! here's a madman will murder me. [*Exit.*]

LINE 1. **Padua**: his home was Pisa, but he had been staying in Padua. 9. **under my countenance**: assuming my character. 11. **good shipping**: pleasant voyage. 14. **crack-hemp**: one who deserves hanging; he will stretch the hemp or rope.

The Taming of the Shrew

Act V, Scene 1

Pedant. Help, son! — help, Signior Baptista!

[*Exit from above.*]

Petruchio. Prithee, Kate, let 's stand aside and see the end of this controversy. [They retire.]

Re-enter Pedant below; TRANIO, BAPTISTA, and Servants.

Tranio. Sir, what are you that offer to beat my servant?

Vincentio. What am I, sir! nay, what are you, sir? O immortal gods! O fine villain! A silken doublet! a velvet hose! a scarlet cloak! and a copatain hat! — O, I am undone! I am undone! while I play the good husband at home, my son and my servant spend all at the university. 10

Tranio. How now! what 's the matter?

Baptista. What, is the man lunatic?

Tranio. Sir, you seem a sober ancient gentleman by your habit, but your words show you a madman. Why, sir, what concerns it you if I wear pearl and gold? I thank my good father, I am able to maintain it. 16

Vincentio. Thy father! O villain! he is a sailmaker in Bergamo.

Baptista. You mistake, sir, you mistake, sir. Pray, what do you think is his name? 20

Vincentio. His name! as if I knew not his name! I have brought him up ever since he was three years old, and his name is Tranio.

Pedant. Away, away, mad ass! his name is Lucentio; and he is mine only son, and heir to the lands of me, Signior Vincentio. 26

LINE 7. *copatain hat*: high-crowned hat. 8. *husband*: one who is thrifty and frugal.

Vincentio. Lucentio! O, he hath murdered his master! — Lay hold on him, I charge you, in the duke's name. — O, my son, my son! — Tell me, thou villain, where is my son Lucentio?

Tranio. Call forth an officer. —

5

Enter one with an Officer.

Carry this mad knave to the jail. — Father Baptista, I charge you see that he be forthcoming.

Vincentio. Carry me to the jail!

Gremio. Stay, officer; he shall not go to prison.

Baptista. Talk not, Signior Gremio; I say he shall go to prison.

11

Gremio. Take heed, Signior Baptista, lest you be cony-catched in this business; I dare swear this is the right Vincentio.

Pedant. Swear, if thou darest.

15

Gremio. Nay, I dare not swear it.

Tranio. Then thou wert best say that I am not Lucentio.

Gremio. Yes, I know thee to be Signior Lucentio.

Baptista. Away with the dotard! to the jail with him!

Vincentio. Thus strangers may be haled and abus'd.
O monstrous villain!

Re-enter BIONDELLO, with LUCENTIO and BIANCA.

Biondello. O! we are spoiled and — yonder he is; deny him, forswear him, or else we are all undone.

Lucentio. [*Kneeling*] Pardon, sweet father.

25

LINE 12. cony-catched: tricked, humbugged. 21. haled: pulled or dragged away by force.

Vincentio. Lives my sweet son?
[*Exeunt Biondello, Tranio, and Pedant, as fast as may be.*

Bianca. Pardon, dear father.

Baptista. How hast thou offended? —
Where is Lucentio?

Lucentio. Here 's Lucentio,
Right son to the right Vincentio,
That have by marriage made thy daughter mine 5
While counterfeit supposes blear'd thine eyne.

Gremio. Here 's packing, with a witness, to deceive us
all!

Vincentio. Where is that damned villain Tranio,
That fac'd and brav'd me in this matter so?

Baptista. Why, tell me, is not this my Cambio? 10

Bianca. Cambio is chang'd into Lucentio.

Lucentio. Love wrought these miracles. Bianca's love
Made me exchange my state with Tranio,
While he did bear my countenance in the town;
And happily I have arriv'd at the last 15
Unto the wished haven of my bliss.
What Tranio did, myself enforc'd him to;
Then pardon him, sweet father, for my sake.

Vincentio. I'll slit the villain's nose, that would have
sent me to the jail. 20

Baptista. But do you hear, sir? have you married my
daughter without asking my good will?

Vincentio. Fear not, Baptista, we will content you, go
to; but I will in, to be revenged for this villany. [*Exit.*

LINE 6. **supposes**: opinions, suppositions. **eyne**: eyes. This
old plural was sometimes used for the sake of rhyme. 7. **pack-**
ing: plotting.

Baptista. And I, to sound the depth of this knavery.

[*Exit.*

Lucentio. Look not pale, Bianca; thy father will not frown.

[*Exeunt Lucentio and Bianca.*

Gremio. My cake is dough; but I'll in among the rest,
Out of hope of all but my share of the feast.

[*Exit.*

Katherina. Husband, let's follow, to see the end of this ado.

5

Petruchio. First kiss me, Kate, and we will.

Katherina. What, in the midst of the street?

Petruchio. What, art thou ashamed of me?

Katherina. No, sir, God forbid, but ashamed to kiss.

Petruchio. Why, then let's home again. — Come, sirrah, let's away.

10

Katherina. Nay, I will give thee a kiss; now pray thee, love, stay.

Petruchio. Is not this well? — Come, my sweet Kate; Better once than never, for never too late.

[*Exeunt.*

SCENE II. *Padua. Lucentio's House*

Enter BAPTISTA, VINCENTIO, GREMIO, the Pedant, LUCENTIO, BIANCA, PETRUCHIO, KATHERINA, HORTENSIO, and Widow, TRANIO, BIONDELLO, and GRUMIO; the Serving-men with Tranio bringing in a banquet.

Lucentio. At last, though long, our jarring notes agree;
And time it is, when raging war is done,
To smile at scrapes and perils overblown. —
My fair Bianca, bid my father welcome,

15

LINE 3. *My cake is dough*: see page 21, line 24. 6. *kiss me* kissing in public was not considered bad form then.



"At last, though long, our jarring notes agree."

While I with selfsame kindness welcome thine. —

Brother Petruchio, — sister Katherina, —

And thou, Hortensio, with thy loving widow, —

Feast with the best, and welcome to my house.

My banquet is to close our stomachs up 5

After our great good cheer. Pray you, sit down;

For now we sit to chat as well as eat.

Petruchio. Nothing but sit and sit, and eat and eat!

Baptista. Padua affords this kindness, son Petruchio.

Petruchio. Padua affords nothing but what is kind. 10

Hortensio. For both our sakes, I would that word were true.

Petruchio. Now, for my life, Hortensio fears his widow.

Widow. Then never trust me, if I be afeard.

Petruchio. You are very sensible, and yet you miss my sense;

I mean, Hortensio is afeard of you. 15

Widow. He that is giddy thinks the world turns round.

Petruchio. Roundly replied.

Katherina. 'He that is giddy thinks the world turns round;'

I pray you, tell me what you meant by that.

Widow. Your husband, being troubled with a shrew, 20
Measures my husband's sorrow by his woe;

And now you know my meaning.

Katherina. A very mean meaning.

Widow. Right, I mean you.

LINE 5. *banquet*: dessert. 12. *fears*: affrights, and also, is afraid of. In which sense does the widow take it?

17. *Roundly*: directly; note the play on the word.

Katherina. And I am mean indeed, respecting you.

Petruchio. To her, Kate!

Hortensio. To her, widow!

Petruchio. A hundred marks, my Kate does put her down.

Hortensio. That 's my office. 5

Petruchio. Spoke like an officer; ha' to thee, lad!

[*Drinks to Hortensio.*]

Baptista. How likes Gremio these quick-witted folks?

Gremio. Believe me, sir, they butt together well.

Vincentio. Ay, mistress bride, hath that awaken'd you?

Bianca. Ay, but not frightened me; therefore I 'll sleep again. 10

Petruchio. Nay, that you shall not; since you have begun,

Have at you for a bitter jest or two!

Bianca. Am I your bird? I mean to shift my bush;
And then pursue me as you draw your bow. —
You are welcome all. 15

[*Exeunt Bianca, Katherina, and Widow.*]

Petruchio. She hath prevented me. — Here, Signior
Tranio,

This bird you aim'd at, though you hit her not;

Therefore a health to all that shot and miss'd.

Tranio. O, sir, Lucentio slipp'd me like his greyhound,
Which runs himself and catches for his master. 20

LINE 1. **respecting you**: compared with you. 6. **ha' to thee**: here's to thee. 12. **bitter**: painful. Some editors think the word should be changed to *better*. Give your opinion. 16. **prevented**: anticipated. 19. **slipp'd me**: started me, as a man starts his greyhound.

Petruchio. A good swift simile, but something currish.

Tranio. 'T is well, sir, that you hunted for yourself;
'T is thought your deer does hold you at a bay.

Baptista. O ho, Petruchio! Tranio hits you now.

Lucentio. I thank thee for that gird, good Tranio. 5

Hortensio. Confess, confess, hath he not hit you here?

Petruchio. A' has a little gall'd me, I confess;
And, as the jest did glance away from me,
'T is ten to one it maim'd you two outright.

Baptista. Now, in good sadness, son Petruchio, 10
I think thou hast the veriest shrew of all.

Petruchio. Well, I say no; and therefore for assurance
Let's each one send unto his wife,
And he whose wife is most obedient
To come at first when he doth send for her 15
Shall win the wager which we will propose.

Hortensio. Content. What is the wager?

Lucentio. Twenty crowns.

Petruchio. Twenty crowns!
I'll venture so much of my hawk or hound,
But twenty times so much upon my wife. 20

Lucentio. A hundred then.

Hortensio. Content.

Petruchio. A match! 't is done.

Hortensio. Who shall begin?

Lucentio. That will I. —

Go, Biondello, bid your mistress come to me.

LINE 3. at a bay: as an animal turns on its pursuers in defense. 5. gird: sarcasm. 10. sadness: seriousness. 12. assurance: to increase confidence, to settle this. 21. A match: a wager.

Biondello. I go.

Baptista. Son, I'll be your half, Bianca comes.

Lucentio. I'll have no halves; I'll bear it all myself. —

Re-enter BIONDELLO.

How now! what news?

Biondello. Sir, my mistress sends you word
That she is busy and she cannot come. 5

Petruchio. How! she is busy and she cannot come?
Is that an answer?

Gremio. Ay, and a kind one too;
Pray God, sir, your wife send you not a worse.

Petruchio. I hope, better.

Hortensio. Sirrah Biondello, go and entreat my wife 10
To come to me forthwith. [*Exit Biondello.*

Petruchio. O ho! entreat her!
Nay, then she must needs come.

Hortensio. I am afraid, sir,
Do what you can, yours will not be entreated. —

Re-enter BIONDELLO.

Now, where's my wife?

Biondello. She says you have some goodly jest in hand.
She will not come; she bids you come to her. 16

Petruchio. Worse and worse; she will not come! O
vile,

Intolerable, not to be endur'd! —

Sirrah Grumio, go to your mistress;

Say, I command her come to me. [*Exit Grumio.*

Hortensio. I know her answer.

Petruchio. What?

21

Hortensio. She will not.

Petruchio. The fouler fortune mine, and there an end.

Baptista. Now, by my holidame, here comes Katherina !

Re-enter KATHERINA.

Katherina. What is your will, sir, that you send for me ?

Petruchio. Where is your sister, and Hortensio's wife ?

Katherina. They sit conferring by the parlor fire. 6

Petruchio. Go, fetch them hither ; if they deny to come,
Swinge me them soundly forth unto their husbands.

Away, I say, and bring them hither straight.

[Exit Katherina.]

Lucentio. Here is a wonder, if you talk of a wonder. 10

Hortensio. And so it is ; I wonder what it bodes.

Petruchio. Marry, peace it bodes, and love and quiet
life,

And awful rule and right supremacy ;

And, to be short, what not that 's sweet and happy ?

Baptista. Now, fair befall thee, good Petruchio ! 15
The wager thou hast won ; and I will add

Unto their losses twenty thousand crowns,

Another dowry to another daughter,

For she is chang'd, as she had never been.

Petruchio. Nay, I will win my wager better yet 20
And show more sign of her obedience,

Her new-built virtue and obedience.

LINE 2. **there an end** : nothing more to be said. 3. **holidame** : by my sanctity, or by my holy dame. A common oath.
8. **Swinge** : whip. 13. **awful** : calling forth awe. 15. **fair befall thee** : good fortune await thee. 19. **as** : as if.

See where she comes and brings your froward wives
As prisoners to her womanly persuasion. —

Re-enter KATHERINA, with BIANCA and Widow.

Katherine, that cap of yours becomes you not;
Off with that bauble, throw it under foot.



“ See where she comes and brings your froward wives.”

Widow. Lord, let me never have a cause to sigh, 5
Till I be brought to such a silly pass!

Bianca. Fie! what a foolish duty call you this?

Lucentio. I would your duty were as foolish too;
The wisdom of your duty, fair Bianca,
Hath cost me an hundred crowns since supper-time. 10

Bianca. The more fool you, for laying on my duty.

Petruchio. Katherine, I charge thee, tell these head-strong women

What duty they do owe their lords and husbands.

Widow. Come, come, you're mocking; we will have no telling.

Petruchio. Come on, I say; and first begin with her. 5

Widow. She shall not.

Petruchio. I say she shall; — and first begin with her.

Katherina. Fie, fie! unknit that threatening unkind brow,

And dart not scornful glances from those eyes,

To wound thy lord, thy king, thy governor; 10

It blots thy beauty as frosts do bite the meads,

Confounds thy fame as whirlwinds shake fair buds,

And in no sense is meet or amiable.

A woman mov'd is like a fountain troubled,

Muddy, ill-seeming, thick, bereft of beauty; 15

And while it is so, none so dry or thirsty

Will deign to sip or touch one drop of it.

Thy husband is thy lord, thy life, thy keeper,

Thy head, thy sovereign; one that cares for thee,

And for thy maintenance commits his body 20

To painful labor both by sea and land,

To watch the night in storms, the day in cold,

Whilst thou liest warm at home, secure and safe,

LINE 1. **The more fool you**: what does this speech from a bride of a few hours, suggest in regard to her character? **laying on**: placing a wager on. 14. **mov'd**: angry. 16. **none so dry**: none is so dry. 17. **Will deign**: who will deign.

And craves no other tribute at thy hands
 But love, fair looks, and true obedience —
 Too little payment for so great a debt.
 Such duty as the subject owes the prince,
 Even such a woman oweth to her husband ; 5
 And when she is froward, peevish, sullen, sour,
 And not obedient to his honest will,
 What is she but a foul contending rebel
 And graceless traitor to her loving lord?
 I am asham'd that women are so simple 10
 To offer war where they should kneel for peace,
 Or seek for rule, supremacy, and sway,
 When they are bound to serve, love, and obey.
 Why are our bodies soft and weak and smooth,
 Unapt to toil and trouble in the world, 15
 But that our soft conditions and our hearts
 Should well agree with our external parts?
 Come, come, you froward and unable worms!
 My mind hath been as big as one of yours,
 My heart as great, my reason haply more, 20
 To bandy word for word and frown for frown ;
 But now I see our lances are but straws,
 Our strength as weak, our weakness past compare,
 That seeming to be most which we indeed least are.
 Then vail your stomachs, for it is no boot, 25
 And place your hands below your husband's foot ;
 In token of which duty, if he please,
 My hand is ready, may it do him ease.

LINE 10. simple: silly, foolish. 11. To offer: as to offer.
 15. Unapt: unfit. 18. unable: weak. 25. vail: lower.
 stomachs: pride. boot: profit, gain.

Petruchio. Why, there 's a wench! — Come on, and
kiss me, Kate.

Lucentio. Well, go thy ways, old lad; for thou shalt
ha 't.

Vincentio. 'T is a good hearing when children are
toward.

Lucentio. But a harsh hearing when women are fro-
ward.

Petruchio. Come, Kate. 5

We three are married, but you two are sped. —

[*To Lucentio*] 'T was I won the wager, though you hit the
white;

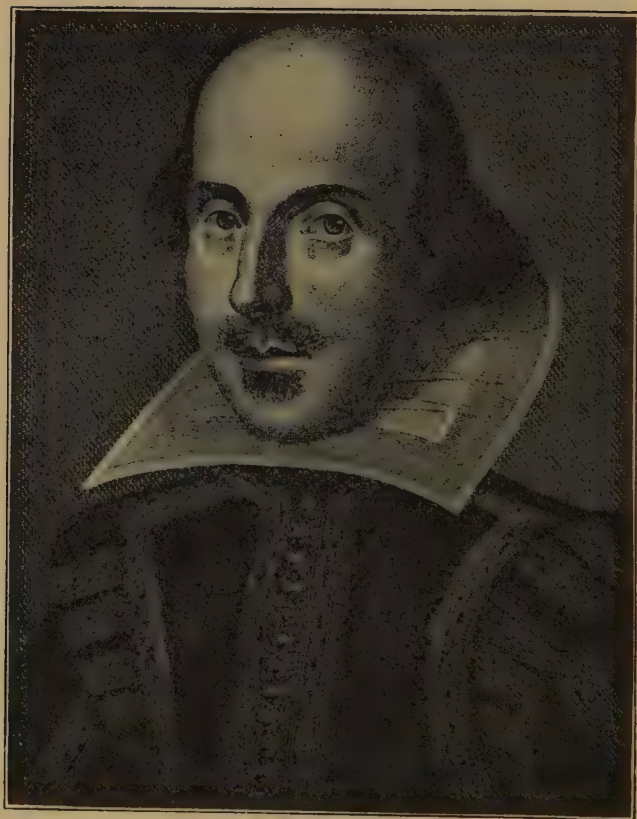
And, being a winner, God give you good night!

[*Exeunt Petruchio and Katherine.*]

Hortensio. Now, go thy ways; thou hast tam'd a curst
shrew. 9

Lucentio. 'T is a wonder, by your leave, she will be
tam'd so. [*Exeunt.*]

LINE 1. **Kate**: how must this be pronounced to rhyme with
ha 't in the next line? 3. **toward**: docile. 6. **sped**: undone,
tricked. 7. **hit the white**: hit the center of the target. Bianca
was the prize, her name meant white. 9. **shrew**: sometimes
written *shrow*, possibly pronounced to rhyme with *so*.



William Shakespeare (From the folio of 1623).

APPENDIX

SHAKESPEARE, THE MAN

Among English writers, Shakespeare is given the highest rank. When the Greeks spoke of Homer, they did not always name him; he was called "the poet." So Shakespeare might be named by Englishmen.

There are many reasons why he is "the poet." No one else approaches him in the number and in the variety of his characters. The beauty and the melody of his verse delight us. The joyous days of Queen Elizabeth have been made to live again in his plays. No other writer has presented his age with so much understanding and sympathy. His plays are translated into many languages; they are studied and performed in centers of culture all over the world. More books have been written concerning him than about any other poet. Scholars attempt to explain his genius; they praise his "master mind."

Yet this poet, whose supreme rank is unquestioned, gave little thought to his future greatness. Not one of his plays did he trouble to leave in permanent form. The men of Shakespeare's day were interested in plays which were acted; they spent little time in reading them. Because the greater number of those in his audience could not read, Shakespeare's concern was to see that the plays were well acted. These facts may explain why he seemed indifferent to the future of his dramas.

Appendix

Around the lives of famous men cluster many stories, which may or may not be true. So it is with Shakespeare. Long biographies of the poet are filled with these stories of doubtful truth. We know with certainty, however, some facts concerning the man Shakespeare.

These unquestioned facts in the life of Shakespeare are meager. They are gathered, for the most part, from offi-



Anne Hathaway's cottage at Shottery.

cial records, and it is these legal papers which have given the greatest aid to the biographer. It is certain that he was christened William, at Stratford, on April 26, 1564. We know that his parents were John and Mary Shakespeare. His father was a prosperous burgess of Stratford.

Shakespeare, the Man

Shakespeare married Anne Hathaway in 1582. A few years after this event, he left Stratford and journeyed to London. By 1592 he had won fame as a dramatist. Such matters of record form the basis of the biographies of Shakespeare.

The name Shakespeare was long a common one in the midland counties of England. It is spelled in about twenty different ways. In the fifteenth and sixteenth centuries there were many Shakespeares in Warwickshire. A William "Saxspere" of Clopton, in Gloucestershire, was hanged in 1248. In 1487, an Oxford scholar named Shakespeare thought the name low and changed it to Saunders. The Shakespeares, however, were generally regarded as substantial and respected farmers.

John Shakespeare, the father of the poet, chose Stratford-on-Avon for his home. He followed various occupations; he farmed, made and sold gloves, and kept the general store. In Stratford he prospered and was given positions of honor in the community. At one period he was Mayor of Stratford. Records show that he could not write; this was not unusual, however, for men of his class.

Mary Arden, Shakespeare's mother, was the daughter of a prosperous farmer living in Wilmcote. She brought to John Shakespeare a substantial dowry. The Ardens were of good rank in Warwickshire; two men of the family held places of honor in the household of Henry VII. These facts reveal to us that Shakespeare's parents were both prosperous and respected members of their neighborhood.

Church records show that Shakespeare was christened April 26, 1564. Since it was the custom to baptize a child on the third day after its birth, biographers name April 23

Appendix

as the date of his birth. He was the third child of John and Mary Shakespeare.

Stratford played an important part in the life of Shakespeare. He was a child of the country, and his works all show traces of these early years. The town contained then about fifteen hundred inhabitants. It lies on the old road from London to Ireland. Because the highway



Shakespeare's house at Stratford-on-Avon.

crosses the river Avon here, the town is called Stratford, or Street-ford. Its most prominent buildings were the church and the Guildhall, which are standing to-day.

Stratford offered the lad, probably, a fair education, for the town had a good grammar school, which Shakespeare attended, and it is likely that he studied Latin, penmanship, and arithmetic. Here he may have become acquainted with the old Greek and Roman stories from which

Shakespeare, the Man

he borrowed material for his plays. His good friend, Ben Jonson, tells us that Shakespeare had "small Latin and less Greek." Jonson, however, was a college man and an excellent scholar; he may have regarded any knowledge less than his own with little respect. Somewhere in his varied life, Shakespeare learned Latin, French, and probably Italian. He left school at the age of fourteen. Either in school, or with little help from the schoolmaster, the boy and the man gained an education.

The varied life about Stratford furnished Shakespeare with experiences which he used later in his writing. England deserved the name "merry England" during his life. There was abundant time for amusement. Public bowling greens and archery butts were common in Stratford. Hunting, hawking, cock-fighting, and bull-baiting were enjoyed at this time. Dancing was an amusement for young and old. Shakespeare knew horses and dogs; he was familiar with the art of falconry. We may be sure that the boy entered with zest in all these village sports.

Opportunities were furnished in this little town for Shakespeare to see drama. He may have listened to the entertaining conversations of strolling players. Kenilworth and Warwick were within walking distance of Stratford, where stately pageants and gorgeous shows were given. In 1575, Leicester entertained Queen Elizabeth at Kenilworth with varied dramatic shows. Shakespeare may have seen the entertainment. Coventry, not far distant, had regular periods for drama. A writer of Shakespeare's day has described a performance at Gloucester; Shakespeare was present, standing between his father's knees.

Appendix

Strolling players visited Stratford, for the records show that the village paid sums of money to "the Earl of Leicester's players," and "my Lord of Warwick's players." Because of his official position, Shakespeare's father sometimes gave permission to these wandering actors to perform. Traveling ballad singers, beggars, and acrobats journeyed to Stratford. The neighboring inns furnished drama. Thus Shakespeare's taste for the theater may have been formed early.

The boy Shakespeare was sensitive to the life of nature in and about Stratford, for his writings reveal a knowledge of birds and trees and flowers, of the streams and the woods, near his home. The neighboring villages were familiar to him. The Induction in *The Taming of the Shrew* mentions Wincot, where the Ardens, his mother's relatives, lived.

Shakespeare's power of close and detailed observation, and his keen memory were factors in making him our first poet. He knew when to apply what knowledge he had gained. He was interested in the men and women about him; equally sensitive was he to the life found in nature. Education, for him, was a daily process. It matters little whether his schooling was interrupted at an early age; Shakespeare's writings reveal the abilities of an educated man.

The marriage of Shakespeare to Anne Hathaway occurred in 1582. A daughter, Suzanne, was baptized May 26, 1583. Two years later, twins were born. Soon after, Shakespeare went to London.

Many reasons are given for his leaving Stratford. While it is not important to know why he left his home town, it is

Shakespeare, the Man

of the greatest interest to us all to know what he did in London. Probably he attached himself to a theater. We are told that his first work there was to hold the horses belonging to gentlemen who had ridden to the theater. Tradition also states that Shakespeare was a prompter's attendant, whose business was to notify the players of the time of their entrance. We know that he performed in certain plays. He was not a great actor, if one may judge his work by the parts he played. For the ghost in *Hamlet*, and the part of Adam in *As You Like It* are not played by the leading actors. He soon earned more important positions than these.

London then contained about 300,000 inhabitants. Its streets were paved, but unlighted; they were crowded with people on horseback, on foot, or in sedan chairs. Travel on the boats of the Thames was crowded. The houses were two-story wooden buildings, and were marked with conspicuous signs. The theaters were not in the city, but in the outskirts.

The year 1592 finds Shakespeare highly successful as a dramatist. Other writers of plays, jealous of his fame, wrote public criticisms of him. Shakespeare's success was earned by years of practical work; he acted and he re-wrote old plays for his players. Such experience prepared him for independent work, and soon he was writing plays of his own.

These years of happy work were delightful ones for Shakespeare. He was working with men whose chief interest lay in the theater. The help and criticism he received from these men served him well. They were experimenting both in the form and in the subject matter

Appendix

of their plays. Shakespeare gained, whether their trials ended in failure or success, for he was learning how to write plays, and his audience enjoyed his labors.

Prosperity came to Shakespeare with these years of activity; he was gathering the wealth which promised an old age of ease and pleasure. During one period of his work in London, Shakespeare belonged to the players of



Wide World Photo

Shakespeare performing before Queen Elizabeth and her court.

the Lord Chamberlain. With this famous company, he appeared before Queen Elizabeth, in Christmas time, 1593. He owned shares in a number of the London theaters. He won the favor of Queen Elizabeth, who greatly enjoyed the men and women of his plays. Falstaff, the fattest and the most humorous of Shakespeare's men, delighted her. She wished to see him in love; so, at her suggestion, Shake-

Shakespeare, the Man

speare wrote *The Merry Wives of Windsor*. These years in London were strenuous and successful ones for Shakespeare; the world is richer to-day because of them.

The year 1612 finds Shakespeare in Stratford enjoying his retirement from active work in London. These peaceful years in beautiful Stratford were in marked contrast to his life in London, with its theaters, its taverns, its busy



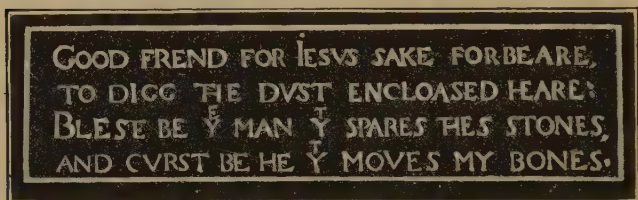
Holy Trinity Parish Church at Stratford-on-Avon.

streets. Doubtless he enjoyed the beautiful scenes he had loved as a boy, the flowers, the woods, the meadows, the birds, the lovely Avon. Doubtless he enjoyed the villagers who knew little of the world beyond Stratford. His children and his grandchild were there, and we know that he found happiness with them.

Shakespeare died April 23, 1616. The church register

Appendix

of April 25 records his burial. His tomb in the churchyard, near the peaceful and beautiful Avon, is a shrine for all those who love his works. Men and women from all parts of the world come in great numbers to pay their homage to the man who has left to the world another world of fancy and imagination.



Inscription on Shakespeare's tomb.

THE PLAY AND THE PRINCIPAL CHARACTERS

It is to be remembered always that Shakespeare wrote plays which were to be produced in an Elizabethan theater. The men in his audience were generous and outspoken in their expressions of approval and disapproval. A play must be *acted* to be enjoyed thoroughly. Shakespeare had an audience in mind when he wrote.

In his dramas Shakespeare tried to give his audience what it wanted. He sought to please these vigorous, eager men, and to weave into his plays the things they enjoyed. He wished them to return again and again to the theater. Englishmen were becoming interested in other countries, for travelers returned to England with wonderful stories of other lands. The men who remained at home wished to know about these places; so Shake-

The Play and Characters

Shakespeare wrote plays with settings other than England. In a single play his scenes were shifted. His audience enjoyed dramas concerning life in Italy, in France, in Scotland.

The men in his audience were proudly conscious of their heritage as Englishmen. Their patriotism demanded some knowledge of the early history of England and of England's heroes. Shakespeare satisfied this curiosity by plays concerning their kings. Thus Englishmen learned at the theater of their nation's heroes and their great victories.

The Elizabethans believed in witches, ghosts, and fairies; so Shakespeare introduced the supernatural world in his plays. His audience loved broad humor and rough horseplay; this interest was satisfied in his comedies. Even the tragedies contained comic scenes. The rhythm of poetry and the melody of song they found delightful; therefore stately blank verse and lovely lyrics appeared in the plays. Shakespeare's dramas charmed his audience; in them were obstacles to be overcome; there was much quarreling, there was excellent swordplay. This strife and conflict thrilled these men who watched, for they were skilled with the sword, and with the sword were their disputes settled. Shakespeare satisfied their interest in the supernatural, their love of humor, of music, of strife. Is it any wonder that his plays were popular?

The Taming of the Shrew was written to give the spectators what they enjoyed. The joyous comedy tells us much of these merry men. Not only did the Elizabethans enjoy this absurd story, but to this day its performance is greeted with enthusiasm.

When did Shakespeare write this comedy? His years

Appendix

of activity are divided into four periods (see page 165). Some critics place *The Taming of the Shrew* early, assigning it in 1594. Others group it with his mature dramas, in 1603. The play seems to have been written in Shakespeare's first dramatic period. Much of the work on it was probably done then, and it may have been revised at a later date. The work is that of the *playwright* Shakespeare, who revised old plays, and not of the *dramatist*. In this first period he seemed to be dependent upon models, and he tried his skill upon many subjects.

There is evidence within the play which suggests its early workmanship. Here are found the doggerel verse and the language of the old comedies popular before Shakespeare's day. These do not appear in his later plays. The literary merit of the comedy is uneven; clumsy lines are side by side with passages which may be ranked with his best work. He pays slight attention to the probability of his story. But in his later plays he takes pains to make events seem probable.

The characters in *The Taming of the Shrew*, moreover, are not drawn with equal skill. Petruchio and Katherine are real and live for us, while some of the characters are only types. Baptista, the "narrow-prying father," Gremio, the rich old wooer, and the Pedant are such figures. They have been borrowed from the old Italian comedy.

The frequent references to school experiences suggest that the play may have been written soon after his school days. Books, classic allusions, and studies are fresh in his mind. Such details suggest its early workmanship.

Jokes about shrewish women and the ways by which they might be tamed were popular in this period. The

The Play and Characters

adventures of Katherine and Petruchio belong in the list of favorite subjects of this merry, care-free age. Many jests were told of shrewish women and of the sufferings of their oppressed husbands. Plays and poems were written concerning them.

The Taming of the Shrew was based upon an older play of similar name. The author of the old play is unknown. Its plot is coarse and more clumsy than that of Shakespeare's play. In both, the humorous scenes are similar. Students of *The Taming of the Shrew* do not agree as to its workmanship. It has been suggested that Shakespeare and another dramatist may have worked together on the revision of the old play. Possibly the old play may have been changed before it came into Shakespeare's hands. Dowden's comment on the play is helpful:

In *The Taming of the Shrew* we may distinguish three parts: (1) the humorous Induction, in which Sly, the drunken tinker, is the chief person; (2) a comedy of character, the Shrew and her tamer Petruchio, being the hero and heroine; (3) a comedy of intrigue — the story of Bianca and her rival lovers. Now the old play of *A Shrew* contains, in a rude form, the scenes of the Induction, and the chief scenes in which Petruchio and Katherine (named by the original writer Ferando and Kate) appear; but nothing in this old play corresponds with the intrigues of Bianca's lovers. It is, however, in the scenes connected with these intrigues that Shakespeare's hand is least apparent. It may be said that Shakespeare's genius goes in and out with the person of Katherine.

Possibly another writer may be largely responsible for the scenes between Bianca and her lovers. Shakespeare, it is certain, wrote the scenes in which Katherine, Petruchio,

Appendix

and Grumio appear. He refined and improved the old play, both in material and in form.

In *The Taming of the Shrew* are found two contrasting parts: (1) Lucentio, educated and attractive, comes to Padua for adventure and for study at the university. Tranio, his servant, is clever and is able to pose as the master. Then follows the wooing in disguise of the much-sought-after Bianca. This plot was popular in Italian comedy. To offset this refined story we have in contrast: (2) the wooing of the quarrelsome and spirited Katherine by Petruchio, who is more than her match. Bianca and her lovers are necessary to the first part. Their characters, however, are not carefully developed, because Shakespeare wished them to remain of lesser interest. The characters of Katherine and Petruchio he draws with care, for he wishes them to be real, to be alive, to dominate the play. In this he is highly successful.

Actors have played the parts of the chief characters in various ways. Some have treated in serious fashion the problem of taming the shrew. Garrick exaggerated the character of Petruchio. Woodward acted the part with such fury that he ran a fork into the finger of Katherine. When he carried her from the stage, he threw her down with force.

Katherine, too, has been presented with as little understanding and sympathy. Some who have played the part have looked upon her as pure shrew. She has been made a sullen vixen, who yields only to brute force. She has been looked upon as having no sense of humor. Such interpretations of these two characters miss entirely Shakespeare's purpose in the comedy.

The Play and Characters

Shakespeare meant for this subject to be treated humorously. He jests and exaggerates in order to make his point. He employs coarse humor. Petruchio and Katherine are drawn with broad strokes in order to make the story possible. Had he made them refined or delicately sensitive, there could have been no story. Petruchio is a soldier, a huntsman; he has traveled; he understands men and women. To Padua he comes for adventure and for a rich marriage, not for study. The wealthy shrew offered him in jest, he courts with rare humor. He wrings the ears of his servants; they are beaten for trivial causes. He understands the power of flattery, and overwhelms Katherine with extravagant praise.

Katherine, too, is pictured in generous and definite fashion. She is spoiled and wilful, obstinate and saucy; when the occasion demands it, however, she shows a generous and open heart. She is highly intelligent. To understand her character we must remember that she feared the possibility of remaining unmarried, to "lead apes in hell." Marriage was the only career for the Italian girl of this period. This fear of remaining a maid has made her bitter. She is jealous of Bianca, because the father favors her. Katherine is envious of Bianca's suitors; so she binds and mistreats her. Because Katherine desires a husband, and Petruchio seeks a marriage of wealth, it is easy to bring the two together. Their adventures form the material for Shakespeare's plot. The characters had to be exaggerated to make the story probable.

The old play on which this comedy was adapted states clearly that Kate wished to marry. Ferando is bold in his courting because he knows her desire. Shakespeare,

Appendix

on the contrary, does not tell us of Katherine's ambition for marriage. He suggests this, and the actors have the opportunity of making the audience understand the situation.

Petruchio's plan for the wooing of Katherine is highly intelligent. He overwhelms her with flattery, for she is not used to pretty speeches from men. Underneath these flattering words, she hears the note of truth in his tones, for she is beautiful and he would admire her courage and her spirit. She seems to repel him, yet their formal betrothal is approved by Baptista. Petruchio uses the refrain of an old song, "Kiss me, Kate, we will be married o' Sunday," when he departs. She makes no answer, but we can guess whether Petruchio would leave unless he had gained his point. He appeals to her woman's love for clothes when he tells her that he is going to Venice to buy apparel for the wedding. Katherine is impressed with the "rings and things and fine array." He is clever in his wooing.

Intelligent as Petruchio was in his wooing, his plan for taming Katherine is even better. His return from Venice he delays; she fears that he will not come to marry her. Katherine has changed during his absence. Her tears and her words, "Would Katherine had never seen him," show her unhappiness in the delayed wedding. She has waited his coming for a week; now her fear is that he may never come.

Petruchio used wisdom in delaying his arrival. When he finally appears, dressed in outlandish fashion, Katherine feels both disappointment and joy. His strange actions at the church, his open display of temper, and his refusal

The Play and Characters

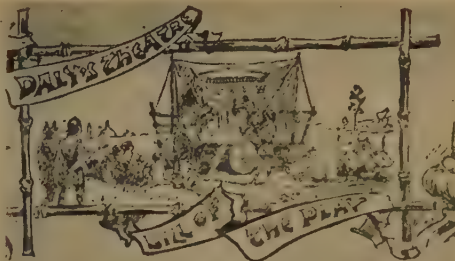
to remain for the wedding feast, are important steps in the taming process. In the way in which he deprives Katherine of food and sleep, Petruchio shows wisdom; he fasts with her; with her he shares the night vigil. And Katherine complains, "He does it under name of perfect love." He claims the faults he would cure in her, for he has wit enough to say *us*, *ourselves*, and *we*, in discussing her temper.

"And better 't were that both of us did fast,
Since, of ourselves, ourselves are choleric,
Than feed it with such over-roasted flesh."

The idea of curing a shrew with a dose of her own bad temper interested Englishmen in Shakespeare's day. This it was which led Shakespeare to work over the old play. The play delights us. We love its humor and its exaggeration. In it we find three living characters. Its two plots offer us interesting contrasts. The play is a merry one. No wonder it has always been popular.

And it still delights us when we see it acted. Played as Shakespeare intended it to be, we laugh with the characters in their absurd situations. Shakespeare knew how to please his audience, and in this gay comedy he has given us an evening of merry laughter.

The stage history of this play is interesting. It has been presented as an opera. It has been revised and cut; in this form it has been used as an "after piece." For years it was given only in this shortened form. In 1844 it was once more presented with the Shakespearean text. Tapestry hangings took the place of scenery, and written scrolls were used to show a change of scene. In the early



THIS EVENING, WEDNESDAY, APRIL 13, 1887.

One Hundredth Performance of

Shakspeare's

Comedy, in Five Acts and An Induction, re-arranged, for the present occasion, by AUGUSTINE DALEY, entitled:

The Taming of the Shrew.

THE SCENES by MR. JAMES ROBERTS and MR. HENRY E. HOYT. THE CHARACTERS by MRS. ARNOLD & COMPANY from designs by E. Hamilton Bell, Esq., and the original and selected illustrations by MISS L. & MR. HENRY WILKINS.

Characters in the "INDUCTION."

A LORD.....MR. GEORGE CLARKE
CHRISTOPHER SLY, a drunken tinker.....MR. WILLIAM GILBERT
THE HOSTESS.....MISS MAY SYLVIE
A PAGE, representing a lady.....MASTER WILLIAM COLLIER
HUNSMEN.....MR. PATTEN, MR. IRETON, MR. MURPHY, &c.
PLAYERS.....MR. BOND, MR. WOOD

Persons in the Comedy.

BAPTISTA, a rich gentleman of Padua.....MR. CHARLES FISHER
VINCENTIO, an old gentleman of Pisa.....MR. JOHN MOORE
LUCENTIO, son to Vincentio, loving Bianca.....MR. OTIS SKINNER
PETRUCIO, a gentleman of Verona, suitor to Katherine.....MR. JOHN DREW
GREMIO, an old gentleman.....MR. CHARLES LECLERCQ
HORTENSIO, a young gentleman (Bianca's).....MR. JOSEPH HOLLAND
A PEDANT, an old fellow, set up to represent Vincentio.....MR. JOHN WOOD
A TAILOR.....MR. GEORGE PARKES
GRUMIO, serving man to Petrucio.....MR. JAMES LEWIS
MONDELLO.....MR. E. P. WILKS
TRANIO.....MR. FREDK BOND

Guests, singers, &c., by Miss Filkins, Miss Amber, Miss Rathoff, Miss Campbell, Miss Reddell and Miss Cooke; Messrs. Irwin, Collier, Murphy, Patten, Heath, &c.

KATHERINE, the Shrew.....MISS ADA REHAN
BIANCA, her sister.....MISS VIRGINIA DREHER
A WIDOW, who marries Hortensio.....MISS JEAN GORDON
CURTIS, of Petrucio's household.....MRS. G. H. GILBERT

THE INDUCTION.

Scene I.—Before an Alehouse on a Heath (ROBERTS).
Scene 2.—A Bedchamber in the Lord's House. (ROBERTS).

THE PLAY.

ACT I.—Scene: Padua. A Public Place. (ROBERTS).
ACT II.—Scene: A Salon in Baptista's House. (ROBERTS).
ACT III.—(Same scene.)
ACT IV.—Scene 1. Before Baptista's House. (ROBERTS).
Scene 2. A Hall in Petrucio's Country House. (ROBERTS).
ACT V.—Scene 1. Before Lucentio's House. (ROBERTS).
Scene 2. Banquet Hall in Lucentio's House. (HOYT).

. The song, "Should He (Shrew)" sung by MR. HENRY DREW, which will be given in the final performance, is sung by Miss ST. QUENTIN and a choir of boy voices.

MATINEES OF "TAMING THE SHREW"

Wednesday and Saturday at 2 o'clock, at which regular prices prevail.

. Monday, April 18th, Special Charity Matinee for the benefit of the Post Graduate Infant Hospital. Seats \$2.50. "THE COUNTRY GIRL" and "A WOMAN'S WON'T."

. Monday, April 25th, a Special Charity Matinee in aid of the Home for Italian Orphans. Tickets \$2.50. "TAMING THE SHREW."

SATURDAY Night, April 30th, LAST NIGHT OF THE SEASON, and 101st and FAREWELL performance of "THE TAMING OF THE SHREW."

Bill of play of the John Drew-Ada Rehan production.

The Play and Characters

performances the Induction was omitted. The early Petruchios were violent and vigorous, the Katherines were ill-tempered and wrathful. Almost every actor and actress of reputation in America played Petruchio and Katherine in the years before 1877.

On January 18, 1877, *The Taming of the Shrew* was presented at Daly's Theater in New York. This was the most important first night in its history. The Induction was used for the first time in America. Ada Rehan and John Drew had the leading parts. This company earned high praise for its intelligent and brilliant production, probably the best one ever staged in America. William Winter * has given an interesting account of this notable performance, together with a complete stage history of the play.

And people are becoming more interested in the plays of Shakespeare when they are given as Shakespeare planned them. A theater in the outskirts of London, in a poor and mean neighborhood, presents Shakespeare's plays in this way. A woman wished to give his dramas at popular prices. She took charge of an old theater, and success came. *The Taming of the Shrew* is one of the most joyous performances given by this company. It is played with the Induction, and is given with merriment and fun. Read Newton's † account of the "Old Vic" where plays are given as Shakespeare intended they should be, with a challenge to the imagination.

* William Winter: *Shakespeare on the Stage. Second Series.* Moffat, Yard and Company.

† A. Edward Newton: *The Greatest Book in the World.* Little, Brown, and Company.

Appendix

VERSE AND PROSE

Shakespeare's dramas were written for the stage; the lines were to be spoken. Their appeal was to the ear, not to the eye. Because so much of our reading to-day is silent, we forget that Shakespeare's lines, to be appreciated, must be heard. Writers of to-day may shape their thoughts for us in dramatic form when they have no desire to have their plays acted, but Shakespeare knew that his ideas must be given through the spoken word. Many of the Elizabethans could not read; so they went to the theater and plays were read to them. In our study of *The Taming of the Shrew*, we should remember that the lines are to be spoken. The ear will discover lovely tones; the change from verse to prose will be recognized.

The plays of Shakespeare employ both verse and prose in their telling. He it was who first mingled in drama rhyming verse, blank verse, and prose. Sometimes all these forms are used in one short scene. Shakespeare may never have decided upon any definite rules for their use. He had, however, a nice feeling as to the proper time to change from one to the other, and this sense was exact and reliable. As he changes from verse to prose, or from prose to verse, we find the shift entirely natural. He was a master in their use.

Verse, however, is the common language of Shakespeare. His plays are in unrhymed or blank verse, except for the occasional use of rhyme and prose. The following lines illustrate the form of blank verse:

"O, this it is that makes your lady mourn!"

"I would not lose the dog for twenty pound."

"O monstrous beast! how like a swine he lies!"

Each line contains ten syllables. A study of the verse to discover its rhythm shows us that the even syllables are accented, and that the odd ones are unaccented. The line may be divided into feet of two syllables; the accent is placed on the second syllable, as:

The *quál* i *tý* of *mér* cy is 'not strained.

Such verse is named iambic, and the foot is called an iambus. This line of five iambic feet is the normal measure of blank verse. We may define blank verse as unrhymed iambic pentameter.

This is the normal line of blank verse, but it may be modified in various ways. An extra, unaccented syllable may be added at the end of the line. The accent may be shifted from an even to an odd syllable. Words may be lengthened in order to fill out the measure of the line. For instance, *ocean*, *passion*, *soldier*, *marriage*, may be pronounced as trisyllables. *Fire*, *fear*, *hour*, *your*, may be given as two syllables. Words may be shortened to fit the measure. Accents may be shifted from one syllable to another to fit the meter. Find example of these variations in *The Taming of the Shrew*. Such modifications of the regular line are common in Shakespeare's plays.

All such changes in the blank verse add to the beauty of the poetry. They break the monotony, or the sameness, of line after line of regular measure. Discover some of these irregular lines. What effect do they have upon the rhythm? No other form is so suited to drama as is blank verse.

A study of the early plays reveals the frequent use of rhyme. Shakespeare was experimenting. Unrhymed

Appendix

verse he employs in the later dramas. In his first work he followed old plays which were filled with rhyming lines. But with his power as a writer fully developed, he found freedom in blank verse.

The reason for Shakespeare's change from verse to prose within the same play is a problem worth our attention. There are students who believe that they have discovered his principles of choice. Verse is commonly used for what is poetical. Persons who are drawn into the higher planes of thought speak in verse. Comic characters and persons of low social class more often use prose. There are exceptions to this, particularly in the early plays when Shakespeare was learning how to write.

These exceptions we can readily understand. Since Shakespeare chose verse for his common expression, he may have employed it when the thought might have been expressed in prose. He never uses prose, however, when he should use verse.

The easiest way to understand Shakespeare's use of these forms is through a study of one of his plays. Interesting uses of prose and verse are to be found in *The Merchant of Venice* and in *Julius Caesar*. Portia and Nerissa use prose when they are discussing the suitors in a familiar way in the second scene of *The Merchant of Venice*. In the third scene of this play, business matters are talked over in prose, but the lines shift to verse when Antonio enters. What other example of the change from prose to verse may be found?

Certain characters in *The Taming of the Shrew* usually speak in prose. Most of Sly's speeches are in this form, as are Grumio's. Petruchio and Katherine, however,

commonly speak in verse. All of Sly's speeches in the first scene of the Induction are in prose. This form he continues to use until he begins to question his identity. In the second scene he is so confused by the servants and the fine surroundings that he speaks thus :

“Am I a lord? and have I such a lady?
Or do I dream? or have I dream'd till now?
I do not sleep: I see, I hear, I speak;
I smell sweet savors and I feel soft things.
Upon my life, I am a lord indeed,
And not a tinker nor Christophero Sly.
Well, bring our lady hither to our sight;
And once again, a pot o' the smallest ale.”

What is the reason for this change?

Sly's attendants speak to him in beautiful verse, for example :

“Will 't please your lordship drink a cup of sack?”
“Will 't please your honor taste of these conserves?”
“What raiment will your honor wear to-day?”

In contrast with these polished lines, are Sly's blunt prose speeches. Discover other places where a character shifts from one form to the other, in the same scene. Explain the change. Find scenes which are largely in verse; those in which prose is the more common. Does Shakespeare's use of the two forms seem natural?

Rhyming verse was occasionally used by Shakespeare to gain variety. In *The Taming of the Shrew* there are over two thousand ten-syllable lines. Not quite one hundred of these, or one twentieth, are in rhyme. Certain early plays have as many as one third of the lines in rhyme.

Appendix

In telling a story, what advantages are there in the use of unrhymed verse?

A rhyming couplet is used frequently to close a scene. What are the advantages in this device? Read the closing lines of each scene. How frequently is the couplet used? Shakespeare employed this device less frequently in his later plays.

Read the play aloud. The ear will become sensitive to the rhythm of the verse. If we mispronounce a word, if we interchange a word, we have spoiled the rhythm, and this mars our pleasure. We shall enjoy the melody which has been gained by variety in the lines. Enjoyment and pleasure are to be found in this study of prose and verse.

VOCABULARY

Early in our lives we develop an interest in words. It is easy to recall those which delighted us when we were children. Sometimes we have repeated such a word over and over for the joy of listening to its sound. The study of Shakespeare's plays offers a rich field to those of us who are interested in words. Our chief interest in drama lies in the study itself, in what happens to the persons. We are interested, too, in the development of the characters in the play, but we must recognize the importance of words in the drama. By means of words the dramatist creates his characters and tells his story. Language is his tool. If he be skillful in its use, he succeeds in making us see what he has seen. It matters little how many words are contained in the dictionary; unless we are able to put them to use, for us they are valueless. We have a share in a

wonderful language; no one has used English more effectively for us than has Shakespeare.

Of all our English writers, Shakespeare commands the greatest vocabulary. He has used over sixteen thousand words. Some of these he has employed frequently; some, only once. The vocabulary of other writers ranges from eight to twelve thousand or more words. Ignorant men may make their wants known with no more than five hundred. It might be instructive to learn where your place is in the vocabulary scale. Is it near the average? How many words are there in your reading, your writing, and your speaking vocabularies?

Shakespeare needed a large vocabulary. His plays picture ancient and modern life. Many countries and cities has he shown us. Almost a thousand characters from all ranks of society live their lives for us on the stage. They respond to many motives* and impulses; hate, joy, fear, love, and patriotism may control their actions. For such a difficult task, is it not easy to see the need of a large and an exact vocabulary? This Shakespeare had.

This command over words is seen in any one of Shakespeare's plays. He has given us in *The Taming of the Shrew* living persons. Petruchio, Katherine, and Grumio are real. He has caught the life and spirit of Padua. Persons acquainted with the city feel that Shakespeare must have visited there, for in no other way could he know it so well. Are not Shylock and Portia, Caesar and Brutus and Anthony, more real to us than many actual persons? We feel at home in Venice and Rome, for Shakespeare has taken us there. This has he done with words which have been

Appendix

touched with his imagination. Through them he has made distant places and persons long dead live for us.

Power in the use of words comes with knowledge and experience. It comes from a sympathetic interest in many-sided life. Years of actual practice in writing, and a capacity for hard work are essential, if one masters words, and Shakespeare met these requirements.

What was the training which gave him this skill? His schooling furnished a part. He had studied Latin and Greek, for his use of certain words can be explained in no other way. French had been mastered, for he wrote long speeches in this language. In this period Englishmen were interested in other countries and other races of men. They traveled widely; they read the literature of other countries. Foreigners, too, visited England, and Shakespeare gained by this exchange of ideas. The education gained in school and through experience gave him skill in words.

Our interest in vocabulary should grow with the study of this play. It should remain with us always. The study should discover words which are obsolete and archaic. What do these terms mean? Shakespeare used *cates* for *dainties*; *patch* for *fool*; *brave* for *handsomely dressed*; *antic* for *fool*. Certain words have changed in meaning, as: *presently*, *immediately*; *villain*, a *country person*; *naughty*, *wicked*; *proper*, *handsome*.

Develop a curiosity about words. Live with them. Use the interesting new words which have been discovered. The following suggest interesting adventures in dictionary study: *gogs-wouns*, *preposterous*, *quaint*, *kennel*, *neat*, *stale*, *trot*, *swinge*, *nice*, *sheer*, *idle*, *husband*, *pantaloon*.

Shakespeare shares his rich experience with his readers. He takes us to the places familiar to him; he reads old myths, and they reappear in his plays. Quotations from other plays and books reveal his reading. He uses old proverbs, snatches from old songs. Reference is made to the games and sports of his age. Examples of all these uses are found in *The Taming of the Shrew*. Point them out. Because we are not of Shakespeare's period, because our experience cannot cover his, we must understand his vocabulary in order to know him. Through a mastery of words we come to appreciate this master of vocabulary.

SHAKESPEARE'S PLAYS

I. *First Period, Early Experiment.*

Titus Andronicus.
Henry VI (three parts).
Love's Labor's Lost.
Comedy of Errors.
Two Gentlemen of Verona.
Richard III.
Richard II.
King John.

II. *Second Period, Development.*

Romeo and Juliet.
Midsummer Night's Dream.
Merchant of Venice.
Henry IV (first part).
Henry IV (second part).
Merry Wives of Windsor.
—Much Ado about Nothing.
—As You Like It.
Henry V.

Appendix

III. *Third Period, Maturity and Gloom, Full Development.*

Twelfth Night.
Taming of the Shrew.
Julius Caesar.
Hamlet.
All's Well That Ends Well.
Measure for Measure.
Othello.
King Lear.
Macbeth.
Antony and Cleopatra.
Timon of Athens.

IV. *Fourth Period, Late Experiment.*

Coriolanus.
Pericles.
Cymbeline.
Winter's Tale.
Tempest.
Henry VIII (unfinished).

SHAKESPEARE'S THEATER

It is an interesting thing to recall that drama originated in the church. Its beginnings in religion came because of the desire to make houses of worship more attractive and their service more pleasing. At first, acting was introduced into the regular worship, but at a later period the ceremonies were conducted in the yard of the church. Still later such spectacles were performed in the public squares. They were entirely separated from religious worship by this time. During Shakespeare's age there was no connection between church and drama.

Shakespeare's Theater

The English people loved a show or a spectacle, and plays were popular during the life of Shakespeare. There were many men who followed acting as a profession. Strolling players wandered all over England giving performances at convenient places. Such actors appear before the lord, in the Induction of *The Taming of the Shrew*. They assist him in the joke played upon Sly; it will be remembered that the lord had met these men before. Shakespeare again uses these strolling players in *Hamlet*. We know that they were popular in the villages, for large crowds gathered to see their shows, acrobatic feats, and juggling. Sometimes the crowds encouraged disorder, and fights and quarrels followed. The players were looked upon as men with no reputations, and Parliament passed laws against them. They were classed with beggars and vagabonds. The authorities claimed that they were evil men whose presence in a village encouraged fighting.

A second class of actors was of high standing. They were attached to some lord or noble; they lived on his estate and wore his livery. When he wished to plan some festivity, they provided the entertainment. Lord Leicester controlled such a company. When Queen Elizabeth was a guest at Kenilworth Castle, his actors presented a pageant in her honor. Shakespeare was associated with such a group in the service of the Lord Chamberlain. These men became so popular and so powerful under this high patronage that they won the envy of other players. Their enemies were openly jealous and wrote bitter things of them.

A third class of actors was composed of children. These

Appendix

young boys so delighted the English that the other companies found them serious rivals. Shakespeare himself resented their popularity. For he mentions them in *Hamlet* and says that they were most "tyrannically clapt for." Queen Elizabeth formed her own company from the choir boys of Chapels-Royal.

Shakespeare's audience might be compared to one found to-day at a boxing match. Plays then were good sport. The men enjoyed the rough and vigorous action; they entered into the fun of the clowns. They were stirred by the sound of poetry. The audience accepted the stage conventions without question. Elizabethans had imagination, and they exercised this power in the theater. A few men, marching with military precision, meant an army. An actor plucking a flower suggested a garden. The audience accepted the soliloquy readily, for it gave what was in the secret mind of the actor. They understood that the other persons on the stage were not supposed to hear the soliloquy. Men made up the greater part of the audience. The few women who attended wore masks of silk or velvet to conceal their faces.

The popularity of the inn as a meeting place for all classes of people determined the plan of the English stage. For plays were early presented in the inn yard, and the first real theaters were modeled after this square court, the early home of English drama. This enclosed space had no roof. Balconies or porches lined its four sides. For the stage, a long platform was extended from one end out into the yard. The balcony from which the stage was projected was used by the actors for entrances and exits. Simple stage properties were brought in from the balcony.

Shakespeare's Theater

The patrons and the better class of people viewed the play from the other three balconies. These porches were protected from the weather. Servants and common people stood in the yard exposed to sun and rain. The audience, then, was on three sides of the stage. This made an interesting problem for the dramatist.

The inns which developed our early drama were called by picturesque names. The White Heart, Red Lion,



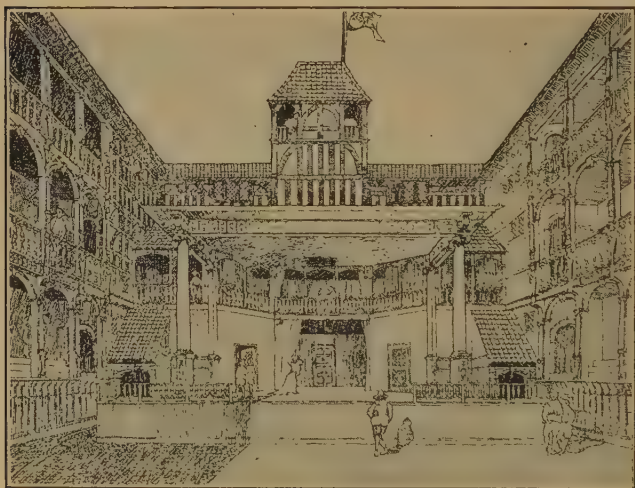
The Globe Theater.

Golden Lion, Fortune, Garter, Hercules, Angel, Holy Lamb, Swan, Rose, and Mermaid were common in this period. Each one boasted a gorgeous sign, which may have cost as much as forty pounds. The innkeeper may have been in league with the "gentlemen of the road," the highwaymen, but he was patronized by the Elizabethans. These rough and jovial men, who liked noise

Appendix

and action, demanded frequent spectacles and plays on the crude stage of the inn yard.

X The first playhouse, called the Theater, was built in 1576, to the north of London. It was later rebuilt in a more convenient location and called the Globe. X By 1633 there were nineteen permanent theaters in London. The typical theater of the period was octagonal or round. This



Interior of an Elizabethan theater.

was an adaptation of the square inn yard with the corners lopped off. The overhanging balconies and the open space in front of the stage provided a place for the audience. The men in the pit were called the "groundlings." The building was high-walled with an extra cupola on the top. A flag flew from this tower on the days of the per-

Shakespeare's Theater

formance; for the weather was an important consideration, since a large number of the spectators stood exposed.

The stage of this early theater had three distinct parts. The wide front stage extended far out into the audience. Many of the outdoor scenes were played here. No curtain separated the front stage from the audience. The middle, or inner stage, may have been separated from the front by a curtain. The backstage was often a room in a fine house, and it was curtained. There was a balcony over the dressing room. These three parts allowed continuous action of the play; one scene was being prepared for, while another was being acted. The only part of the Elizabethan stage which survives in the theater of to-day is the inner stage. To-day a curtain may be drawn to separate stage from audience. Modern plays are set in a frame which is similar to the inner stage of Shakespeare's day.

There was little or no stage scenery. The old plays relied upon rapid and effective action. Modern plays depend upon costumes, lighting, and unusual scenery. With the audience on three sides, there could be no effective stage pictures. This shifted the interest upon acting and speaking. The Prologue informed the audience what to expect, placards announcing the change of scene.

The quality of the acting was good. In a modern production scenic effects are frequently offered in place of intelligent acting. A real sandstorm, live animals on the stage, and rapid shifts in scenery, in a recent play, were supposed to satisfy the audience, but there was no good acting.

There were, in the age of Shakespeare, no women actors.

Appendix

Boys took the parts of women. While critics differ as to the excellence of their acting, it seems reasonable to believe that the parts of women were well performed. Shakespeare knew what good acting was; he occasionally played a part. He knew the dramatic rules of his day. Had these boys played the characters of his women poorly, he would hardly have continued creating new parts for women. He did not draw characters of women that an alert imaginative boy could not be trained to act.

Costumes for Shakespearean plays were not historically accurate, but belonged to Elizabeth's period. They were handsome, gay, and expensive. Sometimes fine costumes were donated by the gentlemen of quality after one wearing.

Music was popular with the Elizabethan audience, and was made a prominent feature in the theater. Lyrics and songs were introduced in the plays. An orchestra sat in the lowest gallery near the stage. In the Globe Theater it was placed in the upper box. Ten performers played lutes, oboes, trumpets, and drums.

Performances began at three o'clock in the afternoon. Usually the play lasted more than two hours. Long dramas were given in two parts. The performance was announced by three blasts from the trumpet. The Prologue, in long cloak, and laurel wreath on his head, came forth and recited the outline of the story. After the play the Clown danced a jig.

Favored spectators had seats on the stage. The patrons of the theater, the fashionable young men, dramatic poets, and shorthand writers saw the play from this choice place. Gallants drank and smoked while the play was in

Acting the Play

progress. Books of the period offered rules for the proper behavior of a young man on the stage. They joked the actors, and occasionally one of the players was tripped by the sword of one of these gallants, who were there to be seen, not to see the drama.

The men in the pit paid a penny for standing room. Refreshment sellers moved about this space. The "groundling" ate, drank, fought, and threw fragments of food about. Sometimes these were hurled at an unpopular actor. There were no police to keep order. These men made and executed their own laws. A pickpocket who was caught at one theater was tied to a post at the corner of the stage. But these men enjoyed good acting, and were frank in their approval and disapproval of the plays.

Shakespeare knew the limitations of his theater. Were he writing plays to-day, doubtless he would use all of the modern scenic effects. Because his stage was bare, he appealed to the imagination of his audience. Our imagination should dress the stage and clothe the actors in this study of *The Taming of the Shrew*, for only in this way can the reading of his plays bring pleasure.

ACTING THE PLAY

All of us are interested in plays and in acting. There are no better plays than those of Shakespeare for the young actor. The material is interesting and easily understood. Shakespeare knew the needs of his players. He has set down within the speeches directions for exits and entrances. The appropriate action is suggested. Even facial expression is described. The scenery is painted for us, and if we are willing to use imagination we do not need

Appendix

imposing stage setting. He names the properties, he describes the costumes. Because Shakespeare was an actor and manager as well as a dramatist, he knew perfectly the practical business of the stage. Such helps he has given, and he has stated them so clearly that the young actor cannot fail to understand.

The Taming of the Shrew is a delightful play with which to begin our study of Shakespeare. Many of its scenes,



"Minion, thou liest." — Act II, Scene 1.

amusing enough when read, become broadly comic when acted. The fun is hilarious. Vigorous action fills the play. Its lines sparkle with humor. Words are twisted and played upon.

Our senses are appealed to in this comedy. They are

Acting the Play

satisfied by colorful and rich clothes, by the sound of music. The blows and knocks given the servants we enjoy; we relish their outcries. Observe in the following lines the appeal to our sense of hearing:

"Sirrah, go see what trumpet 't is that sounds."

"Hark, hark! I hear the minstrels play."

"Fiddler, forbear; you grow too forward, sir."

"What 's he that knocks as he would beat down the gate?"

"Help, help, help! here 's a madman will murder me."

The play is filled with such lines. We shall enjoy presenting it, if we act it as Shakespeare intended it for his gay and care free audience.

The best way for young people to study a Shakespearean play is to act it. There are persons who enjoy the reading of a drama more than they do its presentation. Most of us, however, get the fine points of a play only when we see it acted. Let us begin our study of *The Taming of the Shrew* by acting it in the classroom.

The stage should be first determined. Where in the room should it be? What should be its limits? Entrances and exits should be located. We can do no better than to decide upon the Elizabethan stage when a Shakespearean play is to be acted. Study the conventions or rules of this stage. What things did the actors agree upon? Shakespeare had to meet many of the stage problems which we must face in the classroom. His stage was a bare platform, with almost no scenery. His properties had to be simple. Neither scenery nor properties are to be found in the schoolroom.

Class discussion, then, may center on the Elizabethan

Appendix

stage. The uses of its outer, middle, and back stage may be discussed. We may decide what scenes in *The Taming of the Shrew* should be played on each one. The location of entrances and exits may be marked on the floor. The things called for in the acting, because our stage does not have a curtain, must be understood. We must know just what is expected of the actor who uses the Elizabethan stage.

The simplicity of this stage does not interfere with good acting. It is not difficult for young people with imagination to dress this bare space with fitting scenery. Suitable properties and lovely costumes may be imagined as well. Shakespeare will paint and shift scenery for us when the occasion calls.

Once the stage is arranged for, we are ready to choose the actors. Parts may be assigned in various ways. The teacher may offer suggestions. As we become better acquainted with the play, the parts may be chosen by the group. Fair and impartial class discussion will discover the abilities of the students. Sometimes a committee may make the final selection. In assigning parts, we should see that everyone has the opportunity of playing an important character sometime in the study. The comedy offers about twenty speaking parts. Other characters may be introduced on the stage, so that every person has some responsibility.

The class may choose a stage director. The management of the play then becomes his responsibility. If the director is in need of aid, Shakespeare is of real service, for most of the necessary directions have been supplied in *The Taming of the Shrew*. Read the play and discover

Acting the Play

these practical suggestions. The teacher is there to offer aid, and there are books on drama which are helpful to the young student.

With the stage set and the actors chosen, then "the play's the thing." Characters may be assigned and their parts read. Walk through the part, and supply the appro-



"'Simois,' I am Lucentio ; 'Hic est,' son unto Vincentio." — Act III,
Scene 1.

priate action. We never fully appreciate a play when we read the lines at our desks. Action should be emphasized in the first reading. Through it we come to understand the play. Read for the meaning. Supply the action.

Shakespeare's words are sometimes new to us, and he frequently refers to old stories. As we become interested

Appendix

in the play through acting it, we may wish to understand better these references. The teacher may give help, and the footnotes may be consulted. If parts are assigned for reading some days ahead, the lines should be carefully prepared.

An hour may be spent with pleasure in listening to special reports on some questions of the play. Costuming of the period may be reported upon. Old and recent performances of the play may be described. Any information concerning *The Taming of the Shrew* will be welcome, after we have attempted to act the play. Detailed description of the manner in which the parts of Katherine and Petruchio have been played will interest us. Stories about famous actors will be absorbing. All such discussion aids us in understanding and acting the comedy.

The simple properties of the play may be collected with little trouble. Within the schoolroom are found chairs, a desk, pointers, window sticks, chalk box, table, and books. These may be put to many uses. Imagination will dress the stage. Slight changes in the ordinary dress will help in the costuming. A few old coats, shawls, hats, blankets, or capes may be kept in the closet for immediate use. Feathers to transform a hat, ribbons to change the collar line, and laboratory aprons for the servants are easily collected. Clever students will add to this list articles which may be brought from the homes. Such simple things are readily collected, and can, in a minute's time, be used.

It is said that Shakespeare's plays appear to be written *after* rehearsal. A careful study of *The Taming of the Shrew* convinces us that Shakespeare knew the needs of

his players. Read the play and list all the directions he gives to his players. There is no better preparation for intelligent acting. The following passages illustrate Shakespeare's masterly stage directions :

- (1) He suggests appropriate action :

"Take him up gently and to bed with him."

"Wilt thou have music? hark! Apollo plays."

"Here, sirrah Grumio; knock, I say."

"Faith, sirrah, and you 'll not knock, I 'll ring it."

"I swear I 'll cuff you, if you strike again."

- (2) Entrances and exits are provided for :

"Here comes the rogue."

"I will to Venice."

"Lead these gentlemen to my daughters."

"Call forth an officer."

"Now, by my holidame, here comes Katherina!"

- (3) Shakespeare is equally careful in describing facial expression :

"Nay, come, Kate, come; you must not look so sour."

"Gentles, methinks you frown."

"Nay, then, 't is time to stir him from his trance."

"Poor girl! she weeps."

"Nay, look not big, nor stamp, nor stare, nor fret."

"Unknit that threatening unkind brow,

And dart not scornful glances from those eyes."

- (4) The following sentences illustrate his suggestions for costumes :

"Uncase thee; take my color'd hat and cloak."

"A silken doublet! a velvet hose! a scarlet cloak! and a copatain hat!"

"Petruchio is coming in a new hat and an old jerkin," etc.

Appendix

(5) Shakespeare names the properties for his players :

"Will 't please your lordship drink a cup of sack?"

"What raiment will your honor wear to-day?"

"And once again, a pot o' the smallest ale."

"A simple instrument, and this small packet of Greek and Latin books."

(6) We know where the scenes are laid from the conversation of the actors, as :

"Sir, here 's the door, this is Lucentio's house."

"For though you lay here in this goodly chamber."

"The moon! the sun; it is not moonlight now."

Such quotations as the preceding from *The Taming of the Shrew* suggest that the play may have been written *after* rehearsal. The necessary directions are given. In preparing any part for acting, find all the suggestions about the character. Often these helps are in the speeches of the other players.

Acting the play will make it very real for us. Try to understand the characters in the play. Feel the emotions which moved them. Those in the audience should live as deeply in the situations as those on the stage. No one can live in one of these parts and have it exert no influence upon him. He identifies himself with the character always. The Robin Hoods and Lochinvars and Ivanhoes and Rebeccas of the classroom are not forgotten. Often we name boys and girls by their play names long after a play has been given. The class will find pleasure in the Baptistas, the Katherines, and the Petruchios born anew under the guidance of Shakespeare, the master director.

Following is an account of the presentation of *The*

Acting the Play

Taming of the Shrew by a ninth-year class.* The group became interested in the play through hearing parts of it read by the teacher. Class discussion of the story and the characters followed. The play was cut, in order that it might be given in one hour, for the final performance was given in Music Hall and guests were invited.



"Where be these knaves?" — Act IV, Scene 1.

Try-outs were held. Group discussion determined the assignment of parts. One girl was chosen director, and she assisted in the training of the play. Committees on costumes and properties were appointed.

The discussions by the class of the problems which arose

* In the Oak Park and River Forest Township High School, under the direction of Miss Lura Blackburn.

Appendix

were valuable. Interest and enthusiasm were shown at every step. The appropriate action was discussed. Plans for properties and costumes were placed before the class for its approval, and these were changed whenever a study of the play revealed a better way. For instance, a glittering disk for the sun was first agreed upon. This was in the scene where Petruchio and Katherine are returning to her father's home. Later, the class decided to appeal to the imagination of the audience. The manner of bringing on and taking away the dishes was decided by the group. Each person in the class was resourceful, and eager to do his part.

The properties for the stage were simple. Some things were gathered together from the school, while others were brought from the homes. Dishes without value were collected, so that no loss was felt if they were broken. An excellent piece of work by the property committee was shown in the roast meat. Pictures of roast meat were pasted over a frame or body, and then varnished. The effect was excellent.

The costume committee studied books * which dealt with the dress of the period. Color sketches were made. The designs were carried out at home. Although the costumes were simple, they were most effective.

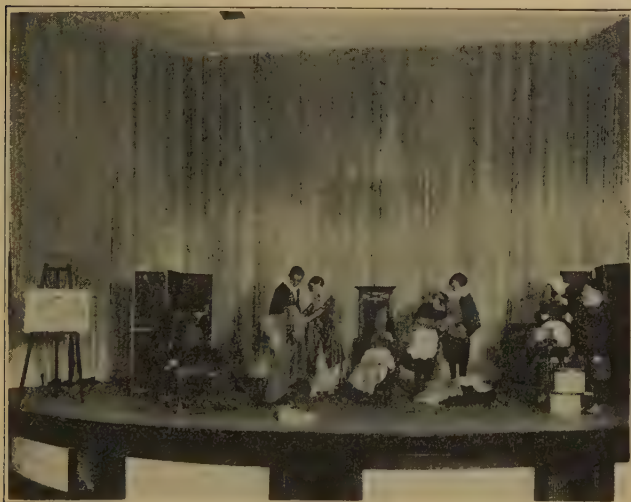
The costumes of girls were made of silk, satine, silk mull, and cambric. Pastel shades of green, blue, pink, yellow and lavender were used for all the dresses except those of the Widow and the maids. For these black was used.

* See the four volumes on costuming by Dion Clayton Calthorp, The Macmillan Company, New York.

Acting the Play

The dresses were easily made. Two straight widths reached to the ankle. The garment was shirred at the neck and belted with a girdle of gold or silver ribbon or a piece of the dress material.

One width of material made the flowing sleeves which hung to the knees. The seam was stitched as far as the



"What 's this ? a sleeve ?" — Act IV, Scene 3.

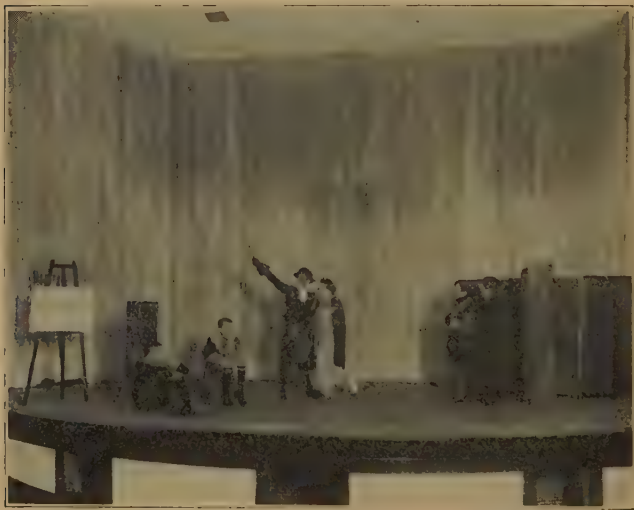
elbow and then left open. Either pointed or straight ends were effective. Undersleeves of silk shirred at the wrist were used in some of the costumes.

The hats were made of bristol board in the shape of a dunce's hat, and were covered with the dress material. A veil of net or other fabric was attached to the point of the hat.

Appendix

Knee breeches, long black stockings, and jackets of all sorts and colors were the basis of the boys' costumes. The servants wore large blue collars and cuffs of paper cambric on their jackets.

Numerous details added to the effectiveness of these costumes. Feathers decorated the felt hats of Petruchio



"Nay, then you lie ; it is the blessed sun." — Act IV, Scene 5.

and Gremio. Hortensio wore a velvet cape on the back of his black cambric costume. The Haberdasher and the Tailor wore cambric suits with capes. The important servants and the Haberdasher had red cambric ribbons around the knee, the bow at the front. Gremio's blue cambric cape, and his slippers which were turned up at the toe, made his costume attractive. White cambric frills

Acting the Play

were worn around the neck. They were borrowed from clown costumes owned by the pupils, or were made at home. The stage hands wore overalls.

The committee on properties collected either from home or school, the following: screens; lute (an old uku-lele); tall vases; table; chairs; bench; dishes; silver;



"Thy husband is thy lord, thy life, thy keeper." — Act V, Scene 2.

tablecloth; bowl; raw potatoes; fruit; meat (picture of meat obtained from a packing-house, glued on cardboard, and pasted together); old velvet draperies for covering bench and chairs; hat boxes; tree trunks (belonging to the stage); suitcases.

Some verses which covered the omitted parts of the play were prepared, and they were read at the performance.

Appendix

These connected the scenes which were presented, so that the audience understood the entire story.

BOOKS OF INTEREST IN THE STUDY OF SHAKESPEARE

- Bennett, John, *Master Skylark*. The Century Co.
Black, William, *Judith Shakespeare*. Harper Bros.
Boas and Hahn, *Social Backgrounds of English Literature*. The Atlantic Monthly Press.
Boynton, F. M., *London in English Literature*. The University of Chicago Press.
Bridges, Horace J., *Our Fellow Shakespeare*. McClurg & Co.
Cook, H. Caldwell, *The Play Way*. Frederick A. Stokes.
Corson, Hiram, *Introduction to Shakespeare*. Heath & Co.
Dowden, Edward, *Introduction to Shakespeare*. Charles Scribner's Sons.
Drinkwater, John (editor), *Outline of English Literature*. Putnam's Sons.
Hudson, Rev. H. H., *Shakespeare: His Life, Art, and Characters*. Ginn & Co.
Lee, Sidney, *A Life of William Shakespeare*. The Macmillan Co.
Lee, Sidney, *Shakespeare and the Modern Stage*. Charles Scribner's Sons.
Mabie, H. W., *William Shakespeare: Poet, Dramatist, and Man*. The Macmillan Co.
Masefield, John, *William Shakespeare*. Henry Holt & Co.
McCracken, Pierce, and Dunham, *An Introduction to Shakespeare*. The Macmillan Co.
Moulton, R. G., *Shakespeare as a Dramatic Artist*. Clarendon Press.
Neilson and Thorndike, *The Facts about Shakespeare*. The Macmillan Co.

Passages Worth Memorizing

Peabody, J. P., *Fortune and Men's Eyes*. Harcourt, Brace & Co.

Rogers, R. E., *The Boy Will*. Harcourt, Brace & Co.

Rolfe, W. J., *Shakespeare; the Boy: with Sketches of the Manners and Customs of the Time*. Harper Bros.

Scott, Sir Walter, *Kenilworth*. Burt.

Shelley, H. C., *Shakespeare and Stratford*. Little, Brown, & Co.

Stratton, Clarence, *Producing in Little Theaters*. Henry Holt & Co.

Winter, William, *Shakespeare's England*. Moffat, Yard & Co.

Winter, William, *Shakespeare on the Stage*. Moffat, Yard & Co.

PASSAGES WORTH MEMORIZING

Following are a few of the notable passages in *The Taming of the Shrew*. Discover under what circumstances each speech was delivered and by whom. Memorize the passage that appeals most strongly to you.

1. O noble lord, bethink thee of thy birth,
Call home thy ancient thoughts from banishment,
And banish hence these abject lowly dreams.
Look how thy servants do attend on thee,
Each in his office ready at thy beck.
Wilt thou have music? hark! Apollo plays,
And twenty caged nightingales do sing.
Say thou wilt walk, we will bestrew the ground;
Or wilt thou ride? thy horses shall be trapped,
Their harness studded all with gold and pearl.
Dost thou love hawking? thou hast hawks will soar
Above the morning lark; or wilt thou hunt?
Thy hounds shall make the welkin answer them,
And fetch shrill echoes from the hollow earth.

Appendix

2. Dost thou love pictures? we will fetch thee straight
Adonis painted by a running brook,
And Cytherea all in sedges hid,
Which seem to move and wanton with her breath,
Even as the waving sedges play with wind.
3. Or Daphne roaming through a thorny wood,
Scratching her legs that one will swear she bleeds;
And at that sight shall sad Apollo weep,
So workmanly the blood and tears are drawn.
4. Therefore they thought it good you hear a play
And frame your mind to mirth and merriment,
Which bars a thousand harms and lengthens life.
5. Sit by my side and let the world slip; we shall ne'er be
younger.
6. Pisa, renowned for grave citizens,
Gave me my being and my father first.
7. Balk logic with acquaintance that you have,
And practice rhetoric in your common talk;
Music and poesy use to quicken you;
The mathematics and the metaphysics,
Fall to them as you find your stomach serves you.
No profit grows where is no pleasure ta'en;
In brief, sir, study what you most affect.
8. But in the other's silence do I see
Maid's mild behavior and sobriety.
9. Affection is not rated from the heart.
10. O, yes, I saw sweet beauty in her face,
Such as the daughter of Agenor had,
That made great Jove to humble him to her hand
When with his knees he kiss'd the Cretan strand.

Passages Worth Memorizing

11. Such wind as scatters young men through the world,
To seek their fortunes farther than at home
Where small experience grows.
12. For I will board her, though she chide as loud
As thunder when the clouds in autumn crack.
13. Think you a little din can daunt my ears?
Have I not in my time heard lions roar?
Have I not heard the sea puff'd up with winds
Rage like an angry boar chafed with sweat?
Have I not heard great ordnance in the field,
And heaven's artillery thunder in the skies?
Have I not in a pitched battle heard
Loud larums, neighing steeds, and trumpets clang?
And do you tell me of a woman's tongue,
That gives not half so great a blow to th' ear
As will a chestnut in a farmer's fire?
Tush, tush! fear boys with bugs.
14. Fair Leda's daughter had a thousand wooers;
Then well one more may fair Bianca have.
And so she shall; Lucentio shall make one,
Though Paris came in hope to speed alone.
15. Please ye we may contrive this afternoon,
And quaff carouses to our mistress' health,
And do as adversaries do in law, —
Strive mightily, but eat and drink as friends.
16. And where two raging fires meet together
They do consume the thing that feeds their fury.
Though little fire grows great with little wind,
Yet extreme gusts will blow out fire and all.

Appendix

17. I did but tell her she mistook her frets,
And bow'd her hand to teach her fingering,
When with a most impatient devilish spirit,
'Frets, call you these?' quoth she, 'I 'll fume with them';
And, with that word, she struck me on the head,
And through the instrument my pate made way.
18. I 'll woo her with some spirit when she comes.
Say that she rail; why then I 'll tell her plain
She sings as sweetly as a nightingale.
Say that she frown; I 'll say she looks as clear
As morning roses newly wash'd with dew.
Say she be mute and will not speak a word;
Then I 'll commend her volubility,
And say she uttereth piercing eloquence.
If she do bid me pack, I 'll give her thanks,
As though she bid me stay by her a week.
If she deny to wed, I 'll crave the day
When I shall ask the bans and when be married.
19. For thou art pleasant, gamesome, passing courteous,
But slow in speech, yet sweet as spring-time flowers.
Thou canst not frown, thou canst not look askance,
Nor bite the lip, as angry wenches will,
Nor hast thou pleasure to be cross in talk;
But thou with mildness entertain'st thy wooers,
With gentle conference, soft and affable.
20. 'T is deeds must win the prize.
21. First, as you know, my house within the city
Is richly furnished with plate and gold;
Basins and ewers to lave her dainty hands;
My hangings all of Tyrian tapestry;
In ivory coffers I have stuff'd my crowns;

Passages Worth Memorizing

- In cypress chests my arras counterpoints,
Costly apparel, tents, and canopies,
Fine linen, Turkey cushions boss'd with pearl,
Valance of Venice gold in needlework,
Pewter and brass and all things that belong
To house and housekeeping.
22. Old fashions please me best ; I am not so nice
To change true rules for old inventions.
23. And wherefore gaze this goodly company,
As if they saw some wondrous monument,
Some comet or unusual prodigy ?
24. To me she 's married, not unto my clothes ;
Could I repair what she will wear in me,
As I can change these poor accoutrements,
'T were well for Kate and better for myself.
25. He rails, and swears, and rates, that she, poor soul,
Knows not which way to stand, to look, to speak,
And sits as one new-risen from a dream.
26. As with the meat, some undeserved fault
I 'll find about the making of the bed ;
And here I 'll fling the pillow, there the bolster,
This way the coverlet, another way the sheets.
Ay, and amid this hurly I intend
That all is done in reverend care of her.
27. Kindness in women, not their beauteous looks,
Shall win my love.
28. But I, who never knew how to entreat,
Nor never needed that I should entreat,
Am starv'd for meat, giddy for lack of sleep,
With oaths kept waking and with brawling fed ;
And, that which spites me more than all these wants,
He does it under name of perfect love.

Appendix

29. And now, my honey love,
Will we return unto thy father's house
And revel it as bravely as the best,
With silken coats and caps and golden rings,
With ruffs and cuffs and fardingales and things,
With scarfs and fans and double change of bravery,
With amber bracelets, beads, and all this knavery.
30. Our purses shall be proud, our garments poor,
For 't is the mind that makes the body rich ;
And as the sun breaks through the darkest clouds,
So honor peereth in the meanest habit.
What, is the jay more precious than the lark
Because his feathers are more beautiful?
Or is the adder better than the eel
Because his painted skin contents the eye?
O, no, good Kate ; neither art thou the worse
For this poor furniture and mean array.
31. Then God be bless'd, it is the blessed sun ;
But sun it is not when you say it is not,
And the moon changes even as your mind.
What you will have it nam'd, even that it is ;
And so it shall be so for Katherine.
32. Hast thou beheld a fresher gentlewoman?
Such war of white and red within her cheeks !
What stars do spangle heaven with such beauty
As those two eyes become that heavenly face?
33. Marry, peace it bodes, and love and quiet life,
And awful rule and right supremacy ;
And, to be short, what not that 's sweet and happy?

Passages that Suggest Illustrations

34. A woman mov'd is like a fountain troubled,
Muddy, ill-seeming, thick, bereft of beauty;
And while it is so, none so dry or thirsty
Will deign to sip or touch one drop of it.

SOME PASSAGES THAT SUGGEST ILLUSTRATIONS

What scenes are suggested by the following passages?

1. As willingly as e'er I came from school.
2. Hark, hark! I hear the minstrels play.
3. You know there wants no junkets at the feast. —
Lucentio, you shall supply the bridegroom's place;
And let Pianca take her sister's room.
4. Call forth Nathaniel, Joseph, Nicholas, Philip, Walter,
Sugarsop, and the rest. Let their heads be slickly
combed, their blue coats brushed, and their garters of an
indifferent knit; let them curtsy with their left legs;
and not presume to touch a hair of my master's horse-
tail till they kiss their hands. Are they all ready?
5. Come on, i' God's name; once more toward our father's.
Good Lord, how bright and goodly shines the moon!
6. The tailor stays thy leisure,
To deck thy body with his ruffling treasure.
7. Go, get thee gone, thou false deluding slave,
That feed'st me with the very name of meat!
8. Pisa, renowned for grave citizens.
9. And here I 'll fling the pillow, there the bolster,
This way the coverlet, another way the sheets.

Appendix

10. Where is the rascal cook?
How durst you, villains, bring it from the dresser?
There, take it to you, trenchers, cups, and all!
11. There were none fine but Adam, Ralph, and Gregory;
The rest were ragged, old, and beggarly.
12. Fear not, sweet wench, they shall not touch thee, Kate;
I 'll buckler thee against a million.
13. Such a mad marriage never was before.
14. Petruchio is coming in a new hat and an old jerkin, a pair
of old breeches thrice turned, a pair of boots that have
been candle-cases, etc. (See Act III, Scene 2.)
15. At last, though long, our jarring notes agree. (Act V,
Scene 2.)
16. What, my old worshipful old master?
Yet, marry, sir; see where he looks out of the window.
17. I will be master of what is mine own.

TOPICS FOR ORAL AND WRITTEN COMPOSITION

1. The Misunderstood Katherine.

Show that her family and friends did not understand her, that they misjudged her. Did her family cause her to be more shrewish? Was she generous and loyal?

2. Bianca, the Real Shrew.

Study Bianca's first words. She suggests that Katherine has joy in her unhappiness. Show that from her first words to her last, when she says to her band, "The more fool you," Bianca is the real shrew.

Topics for Composition

3. My Most Perplexing Moment as a Masquerader.

Why do we enjoy appearing in disguise? When did you wear a disguise? For what reason? Was it hard to maintain?

4. Plot, Character, Setting.

Which element interests us most in *The Taming of the Shrew*? Discuss each one in its relation to this play.

5. Prose and Verse.

List the scenes which are largely prose; those which are largely verse. Reasons. What characters usually speak in prose? In verse? Reasons.

6. "The old order changeth, yielding place to new."

How have the times changed? Point out the difference in dress, manners, travel, schooling, etc., between Petruchio's day and ours.

7. "Words, words, words."

Has the study of the play increased your interest in words? Discuss new words, and unusual uses of old ones. Point out ones which have changed entirely in meaning. Find some lines which please the ear. Has the effect been gained by the choice of words?

8. Exit — Sly.

What becomes of Sly? Should he remain on the stage until the end of the play? What is gained by having him there? Sometimes the play is given without the Induction. Is it necessary?

9. When I Laughed Most Heartily.

Which scene is the most humorous? What makes it humorous?

Appendix

10. "An old Italian fox."

Discuss the character of Baptista. Does he love his daughter? Is he clever? His love of money makes him do what things? Are we sorry when he is outwitted?

11. Petruchio's Most Dramatic Scene.

Which scene would the actor who plays this part most enjoy presenting? Why? Describe the manner in which it should be played.

12. Katherine's Most Dramatic Scene.

Note suggestions under number 11.

13. "As willingly as e'er I came from school."

A proverbial expression. Why has school been described so frequently as an unhappy place? Have schools changed since Shakespeare's time? Explain. Describe an ideal school.

14. The Passage of Time in the Play.

The action of the play covers how many days? How are we made to realize the passing of time? What advantage is there in having the action extend over a brief period of time?

15. The Change of Scene in the Play.

In what places does the action occur? What has been gained by a change of scene? Old plays used one scene for the entire drama. Show that the dramatist has more power if he may change settings

16. Love at First Sight.

List stories which have used this idea. Where is it found in *The Taming of the Shrew*?

Topics for Composition

17. "And they lived happily ever after."

Continue the story of Petruchio and Katherine where Shakespeare leaves it. Are they happy? Does he continue to choose her hats and dresses? Must they eat sparingly of meat?

18. Old Men in the Play.

Name them. Which one is most interesting? Do we enjoy seeing old men on the stage? Why? Is an old man's part difficult for a young person to act? Name interesting old men found in books familiar to us all.

19. Servants in the Play.

Which one pleased you most? How do they add to our pleasure in the play?

20. Tests of Character.

Did the wager really test the character of the wives? In what stories with which you are familiar have characters been tried? Which ones stood the test?

21. Illustrating the Play.

Select ten passages from *The Taming of the Shrew* for which illustrations may be drawn. Explain why you have chosen these for the artist.

22. Imagination, a Servant to Shakespeare.

Show how Shakespeare's plays are bettered by his active imagination. A poet, in writing of this faculty, said, "The ruddy sentence of its mouth can make the ancient dead alive." Do the characters in this play seem real to you? What persons in literature seem as live and real to you as do your neighbors?

Appendix

23. Arnold, a poet of the nineteenth century, wrote the following lines ; explain how they apply to Shakespeare :

“And thou, who didst the stars and sunbeams know,
Self-schooled, self-scanned, self-honored, self-secure,
Didst tread on earth unguessed at. — Better so !”

24. Explain how these phrases from a poem on Shakespeare, are true of him :

“His wardrobe is the world, and day and night
His many-mirror'd dressing-room ; at dawn
He apes the elvish faun,
Or, garbed in saffron hose and scarlet shoon,
Mimics the madcap sprite
Of ever-altering youth.”

25. Milton speaks of Shakespeare thus :

“Or sweetest Shakespeare, Fancy's child
Warble his native wood-notes wild.”

Explain how he was the child of Fancy, or imagination.

26. Discuss the truth of these lines concerning Shakespeare :

“Yet 'twas the king of England's kings ;
The rest with all their pomp and trains,
Are moldered, half-remembered things ;
'Tis he alone that lives and reigns.”

27. Ben Jonson, a dramatist, who was a friend of Shakespeare, wrote these lines concerning him. Discuss their truth.

a. Soul of the age !
The applause, delight, the wonder of our stage !

Questions

- b.* Thou art a monument without a tomb,
And art alive still while thy book doth live
And we have wits to read and praise to give.
- c.* Triumph, my Britain, thou hast one to show
To whom all scenes of Europe homage owe.
- d.* He was not of an age, but for all time!
And all the Muses still were in their prime,
When, like Apollo, he came forth to warm
Our ears, or like a Mercury to charm!
- e.* Nature herself was proud of his designs
And joyed to wear the dressing of his lines!
Which were so richly spun, and woven so fit,
As, since, she will vouchsafe no other wit.
- f.* For a good poet's made, as well as born.
And such wert thou!

QUESTIONS

Induction

Scene 1

- 1. Does the first speech open a conversation, or continue one?
- 2. What has happened to disturb the hostess?
- 3. Why is Sly indifferent to her threats?
- 4. What purpose is served by Sly's falling asleep on the stage?
- 5. What practical joke does the lord plan when he finds the sleeping man? Would such a plan furnish merriment to-day?
- 6. What stories have you read which use the old idea of mistaken identity?

Appendix

7. What purpose is served by the entrance of the strolling players?
8. Find the lines which tell you that the lord had met these players before.
9. Does this scene arouse your curiosity about what is to happen later?
10. Are any of the speeches too long?
11. Describe the stage setting for this scene.
12. Describe Sly's personal appearance. His dress.
13. Find the lines in this scene where Shakespeare reveals a liking for dogs.
14. What authors with whose works you are familiar love dogs? Horses? Cats?

Scene 2

1. How should a bedchamber in a lord's house be furnished? Draw a plan for the stage setting.
2. How should Sly be dressed in this scene?
3. Where on the stage should Sly be placed? How should the other persons be grouped?
4. How successfully have the lord's servants carried out his orders concerning Sly?
5. What should be the manner of the other persons on the stage towards Sly?
6. In what speech does Sly accept his changed identity?
7. In what words and expressions does Sly show his lowly birth?
8. Where did Shakespeare learn to know men like Sly?
9. If you were acting the part of Sly, how would you let the audience know that you were not used to fine things? Tell how Sly should act throughout this scene.
10. What articles would you need to collect for stage properties, if you were presenting this scene?

Questions

11. List the proper names spoken by Sly. Are they suitable for persons of high or of low birth?
12. List the proper names used by the other persons in this scene. How many refer to the classic myths? How many of these names would Sly recognize?
13. Does Sly speak in prose or verse when he enters? When does he change his manner of speaking? Why?
14. Would this scene make a pretty stage picture? Explain.
15. What parts of the Induction amused you as you read it?
16. Where would you expect the audience to laugh?
17. What are you looking forward to at the end of the Induction?
18. Where in your reading have you been given a story within a story or a play within a play?
19. Point out lines where everyone except Sly should show merriment.

Act I

Scene 1

1. By what various means does Shakespeare tell his audience that the play has an Italian setting?
2. What was Lucentio's purpose in coming to Padua?
3. First speeches of characters are usually important; the opening speech of a scene is important. The first scene of the play often gives the tone of the play. List the important introductory facts in Lucentio's opening speech.
4. What do you know of Tranio from his first speech? Is he a common servant?
5. What were the subjects commonly studied in Pisa at this time?
6. Quote Tranio's opinion concerning the study of distasteful subjects. Should pupils to-day be forced to study subjects they dislike? Should there be elective courses in the schools to-day?

Appendix

7. Where, in Baptista's first speech, does he suggest the problem of the play?

8. The first eighty-five lines of the scene give what information concerning each of the following: Katherine, Bianca, Lucentio, Gremio, and Baptista? Show that the character of each is indicated. Quote passages in proof.

9. The characters are placed on the stage in what two groups? Suggest the appropriate action for each group.

10. Describe the costume of each person on the stage.

11. Describe the girl you would choose for the part of Katherine; for Bianca's part.

12. What is prepared for when Baptista announces that he wishes schoolmasters for his daughter?

13. What plan does Hortensio suggest to Gremio to aid in their wooing?

14. Who falls in love with Bianca at first sight? Quote from the play. In what other stories have you read of love at first sight?

15. What plan for the wooing of Bianca is agreed upon by Lucentio and Tranio? Who suggested the idea?

16. Does Gremio plan to woo Bianca in disguise? Why?

17. Who is Biondello? What confuses him when he sees his master? What explanation is given him?

18. To what are you looking forward at the end of this scene?

19. Name the persons in this scene, stating clearly their relations in the play to each character.

20. Lucentio's love for Bianca prepares us for what later action?

Scene 2

1. Describe the setting for this scene.

2. The character of Petruchio is suggested in the scene. What is his attitude towards his servant? Why does Shakespeare introduce him in this temper?

Questions

3. Where was Petruchio's home? Whom did he visit in Padua?
4. What does he direct Grumio to do? How does Grumio explain his master's strange behavior?
5. Petruchio desires what kind of marriage? Is he serious in all he says concerning a rich wife?
6. Discuss Grumio's humorous comments about his master's marriage with a scolding woman. They prepare us for what when Petruchio and Katherine meet?
7. What favor is Petruchio to do for Hortensio, to repay him for finding a rich wife for Petruchio?
8. Why are we given this detailed description of Katherine and Petruchio?
9. How had Petruchio's early experiences made him indifferent to a woman's scolding tongue?
10. What has Lucentio accomplished in his wooing plan? Gremio? Hortensio?
11. What advantage does Lucentio have over the other two suitors? Which one do you wish to gain Bianca?
12. What in this scene suggests Petruchio's success in wooing?
13. What has been accomplished in Act I? State what you wish to learn about each character in Act II
14. The following facts should be clear:
 - (1) Gremio, Hortensio, and Lucentio wish to win Bianca.
 - (2) Tranio, disguised as Lucentio, pretends that he is a suitor.
 - (3) Petruchio wishes to woo Katherine.
 - (4) Petruchio is to offer the disguised Hortensio as a music master for the girls.
 - (5) Gremio is to offer the disguised Lucentio as a school-master for the girls.
15. What classic references does Shakespeare use in Act I?
16. Did you enjoy Shakespeare's use of interesting words? Point out words he uses with two meanings.

Appendix

Act II

Scene 1

1. What is the dramatic purpose of this encounter between Bianca and Katherine?

2. What questions does Katherine ask? Why is her first speech so important?

3. How do Bianca's answers hint of the failure of Gremio and Hortensio?

4. Do you enjoy quarrels on the stage? Why?

5. What is the attitude of Katherine's family toward her? This attitude encourages what mood in Katherine? She behaves as they expect her to. Do you blame her?

6. Why is Katherine's speech, made just before the entrance of the suitors, so important? It must be understood that marriage was the career desired by all Italian girls of that period.

7. Is Katherine jealous of Bianca's suitors?

8. What is Petruchio's purpose in describing Katherine as "fair and virtuous"?

9. What other fine qualities does he give her?

10. How does Baptista treat Petruchio when he asks permission to woo Katherine? Is he honorable? Do you like the way he speaks of Katherine?

11. What name is given the disguised Lucentio?

12. What is Tranio's wooing gift?

13. What name is given the disguised Hortensio?

14. Discuss the education of the Italian lady of this period. Compare it with that of the modern American girl.

15. What is the arrangement concerning Katherine's dowry?

16. What dramatic purpose is served by Hortensio's unhappy encounter with Katherine?

17. Elizabethans enjoyed plays on words, or puns. Point out interesting ones in Hortensio's story.

Questions

18. What effect does Hortensio's story of his quarrel with Katherine have upon Petruchio? Would he admire a spirited girl? What quality would he desire in his horse?

19. What was Petruchio's plan for wooing Katherine? Discuss its merits. Can you suggest better plans?

20. Does he know what to expect in angry women?

21. By what name does he first address Katherine? What is its effect upon her? How many times does he use it? Is this wise?

22. With what virtues does he credit her when he speaks to Katherine? Is she used to flattering speeches from men? Their effect upon her?

23. In what ways might Petruchio resemble a crabapple?

24. In Petruchio's speech beginning, "No, not a whit," he credits what fine qualities to Katherine?

25. What in this speech would startle, surprise, please, and anger her?

26. Should Katherine walk when Petruchio commands her to? Does she wish to obey him? Why does she?

27. What explanation does Petruchio make to the others concerning Katherine's public display of temper?

28. What is Petruchio's purpose in going to Venice? Is Katherine pleased?

29. In what words does Baptista formally approve the betrothal?

30. Why is Katherine silent when her father gives his blessing on the match?

31. What is Gremio's age? In what way does he hope to win Bianca? How strong a motive is the love of money?

32. Have you met other rich old suitors in literature? Do we sympathize with them?

33. What will determine Baptista's choice of suitors for Bianca? Discuss his character.

34. Did you enjoy the contest of wit and of wealth between

Appendix

Gremio and Tranio? Why is it so easy for Tranio to overbid Gremio?

35. At the end of Act II, which of Bianca's suitors is favored by her father? Why?

36. What are you looking forward to at the end of Act II?

37. Find the speeches in the act which describe action, facial expression, entrances, and exits.

38. What parts of this act amused you most? Where would the audience be most entertained?

39. What persons are in disguise? What is the purpose of their disguise?

Act III

Scene 1

1. Do Lucentio's first words open or continue a conversation?

2. Why does the scene begin with a quarrel between Lucentio and Hortensio? What earlier experience of Hortensio does Lucentio mention?

3. With what words does Bianca settle the strife between her teachers? Does this speech reveal her character? Is she as gentle as her admirers think?

4. Lucentio uses the lesson hour for what purpose?

5. How does Bianca receive his courting? Is she the obedient daughter her father believes her to be?

6. When does Hortensio have the opportunity to woo her? How does she receive him?

7. Which suitor does Bianca favor?

8. What are the thoughts and purposes of Hortensio as revealed in his last speech?

Scene 2

1. Whom does Baptista believe Tranio to be?

2. What does Baptista say about the marriage of Katherine and Petruchio?

Questions

3. How much time has elapsed since we saw Petruchio? Where has he been?

4. What was Petruchio's purpose in delaying his arrival? Does he show wisdom in this?

5. How does his tardiness affect Baptista? Katherine?

6. What importance should be attached to her tears and her words, "Would Katherine had never seen him"?

7. In what dress does Petruchio appear? His reason for such apparel? What had been his purpose in going to Venice?

8. Why does Shakespeare picture Petruchio first through Biondello's words?

9. Is Baptista glad to see the delayed bridegroom?

10. Will Katherine feel relief or disgust when she sees him?

11. Does Petruchio gain by refusing to explain his delay and his dress?

12. Discuss the truth and good sense in his speech beginning, "To me she's married, not unto my clothes." In what other books have you found the idea that clothes do not make the man?

13. Would Petruchio be wise in changing to better clothes before the wedding?

14. What does Tranio tell Lucentio is necessary in order to win Bianca? It calls for what new character?

15. Does Tranio's term, "narrow-prying father," fit Baptista?

16. Name all the disguised persons in the play.

17. What additional masquerader may we expect soon?

18. Why has Shakespeare described the wedding, not by action, but by Grumio's story?

19. How is Katherine affected by Petruchio's behavior at the wedding?

20. Why does Petruchio refuse to stay for the bridal dinner?

21. Find interesting lines which describe the action of the characters.

Appendix

22. What is the first evidence of Katherine's submission?
23. Describe the way in which Katherine and Petruchio leave the stage. Does she go willingly? Should he carry her off by force?
24. Comment on Petruchio's last two lines of this act. Do they suggest that she wishes to go? Why would they anger Katherine?
25. What has Act III accomplished?
26. What things are you still curious to know? Acts IV and V should furnish what information?
27. What in this act amused you most?
28. Where should the stage director expect the audience to laugh most heartily?
29. Show that Petruchio dominated or controlled the entire scene.
30. Do you expect him to be master of his house?

Act IV

Scene 1

1. What is the purpose of the long dialogue between Grumio and Curtis? Did you enjoy reading it? Would it be more interesting if it were acted? Why?
2. In one performance of *The Taming of the Shrew* Grumio was regarded as the star of the play. Why is his part such a good one?
3. Describe how Grumio should act this scene.
4. What interesting servants have you met in other books?
5. How are you made to feel that time is passing?
6. Grumio's story reveals what change in Katherine? What has caused the change?
7. Does Katherine have a sense of justice? Quote lines which show this.

Questions

8. What is Petruchio's purpose in mistreating the servants? Does he always act this way towards them?

9. Why does he send the food away?

10. Why does he say *we*, *us*, and *ours*, in referring to Katherine's faults?

11. What does he gain by fasting with Katherine?

12. What is Petruchio's real purpose in keeping Katherine from food and sleep? His apparent purpose?

13. What is Petruchio's plan for taming Katherine?

14. Study the references to falconry in his last speech. What do you know about this art so much enjoyed in earlier times?

Scene 2

1. What inquiry does Tranio make of Hortensio? Hortensio's answer?

2. What do Bianca and Lucentio say to each other when they enter?

3. What is the effect of their conversation upon Tranio? Upon Hortensio?

4. What does Hortensio announce concerning his plans for marriage?

5. Tranio tells Bianca what news concerning Hortensio and himself?

6. Shakespeare uses the Pedant for what purpose?

7. What plan does Tranio suggest to the Pedant? Why is the Pedant willing to carry out this scheme?

8. What does Biondello say about the resemblance between the Pedant and Vincentio?

Scene 3

1. Describe the stage for this scene.

2. What is Katherine's description of her treatment by Petruchio?

Appendix

3. Would you enjoy playing the part of Grumio? Is he just following his master's orders, or does he delight in teasing Katherine?

4. Discuss the conversation of Katherine and Grumio concerning wholesome food.

5. Why does Petruchio prepare the meat and bring it in?

6. What fault does he find with the way Katherine accepts his kindness?

7. Give directions for Katherine's action in this scene. Should she eat some of the meat? Describe her manner at the table.

8. What makes the Tailor's and the Haberdasher's scene interesting to an audience?

9. Show that this scene is the greatest test of Katherine's patience. How much are men supposed to know about the dress of women? How much freedom of choice is allowed Katherine?

10. Discuss Grumio's battle of words with the Tailor.

11. Discuss the fine good sense in Petruchio's speech concerning their "honest mean habiliments." How do these lines reveal his real character?

12. What is the dispute between Petruchio and Katherine respecting the time of day?

13. Give stage directions for this scene.

Scene 4

1. When were we prepared for this entrance of Tranio and the Pedant?

2. How is the Pedant dressed? Why does he fear to meet Baptista?

3. What business do Baptista and the Pedant discuss? In whose home is the transaction to be completed? Why?

4. The conversation between Lucentio and Biondello reveals what plan?

5. Do you expect Lucentio to succeed?

Scene 5

1. Describe the setting. Place the characters on the stage.
2. What is the time of day?
3. What earlier scene prepares the audience for the dispute of Katherine and Petruchio as to the sun and moon?
4. What is Katherine's motive in agreeing with Petruchio about the moon?
5. Has she a sense of humor? Explain.
6. Suggest ways in which Katherine might act this scene. Is she irritable, amused, tolerant? Which way is best?
7. In what humor does Katherine greet Vincentio as a lovely maid? Why is she so agreeable to Petruchio?
8. What are you looking forward to with Vincentio's arrival in Padua?
9. What course will Hortensio follow with his widow?

Act V

Scene 1

1. For what reason does Lucentio depart in such haste?
2. Would an audience enjoy the conflict between the real Vincentio and the Pedant?
3. Of the persons who watch this dispute, which ones understand the situation? Why do they not explain it?
4. Do you feel sorry for Vincentio?
5. Who finally explains the situation so that the real Vincentio is recognized?
6. Is Vincentio angry with his son? Does he act as you would expect him to?
7. What effect does Bianca's marriage have upon each interested person?
8. Why does the scene end with Katherine and Petruchio as the center of interest?

Appendix

Scene 2

1. With what words does Lucentio welcome his guests?
2. Would you be satisfied if the play ended with the preceding scene? Reasons.
3. Lucentio's first speech connects this scene with what earlier event?
4. What amusing conversation takes place between the guests?
5. Do the Widow and Bianca reveal their characters before the women leave the men alone on the stage?
6. What wager is proposed by Petruchio?
7. Does his test reveal character? Show that the choice of the caskets in *The Merchant of Venice* was a test of character.
8. Is Katherine too obedient at the last? In what spirit is her long speech given?
9. A general once said, after attending a performance of *The Taming of the Shrew*, that Katherine always reminded him of "a soldier who had had victories all along the line until she had at last met her master." Does this explain her complete surrender? Does it take a fine and generous nature to give up so completely?

General Questions

1. Would the idea of curing an ill-tempered woman with a dose of her own medicine form the basis of a good modern play?
2. Is the title a good one? Why?
3. Plan all the details for presenting your favorite scene.
4. Are you interested in the development of the characters, or in the situations presented?
5. Discuss Shakespeare's use of comparisons and contrasts in the play.
6. What is the most humorous situation in the play? Outline a plan for presenting it.

Questions

7. How many outdoor scenes are there?
8. What scenes, filled with action, would appear well in the silent drama?
9. Would you be satisfied with a screen version of this play after you had studied the lines? Give your reasons.
10. Among the servants, who has the best acting part?
11. What have you learned of the Elizabethans through a study of this play, so popular with them?
12. The action of the play takes place in what period of time?
13. Discuss Shakespeare's use of prose, verse, and rhyme in the play.
14. What passages in this play have you most enjoyed?

LIBRARY
STATE TEACHERS' COLLEGE
WAYNE, NEBRASKA

